

AP Art History



Actions in AP Art History

Attribute

Identify the artist, culture, art-historical style, or object type of an unknown work of art.

Describe

Provide the relevant characteristics of a specified topic or work of art.

Explain

Provide information about how or why a relationship, process, pattern, position, situation, or outcome occurs, using evidence and/or reasoning. **Explain "how"** typically requires analyzing the relationship, process, pattern, position, situation, or outcome; whereas, **explain "why"** typically requires analysis of motivations or reasons for the relationship, process, pattern, position, situation, or outcome.

Identify

Indicate or provide information about a work of art, including title or designation, artist, culture of origin, style, date, or materials, without elaboration or explanation.

Justify Attribution

Provide rationale or justification for an attribution of an unknown work of art using specific visual and/or contextual evidence.

Writing about Art: Essays on the APAH Exam

1 Comparison

Comparison is a long essay question that assesses students' ability to compare two works of art: the first is required, is part of the image set, and provided in exam image booklet; the second is selected by the student from a list of two to four works of art from the required image set.

2 Visual & Contextual Analysis

Visual/Contextual Analysis is a long essay question that assesses student's ability to analyze visual and contextual features of a work of art. Students are given a list of possible images to select from the image set (images not provided), or they may select a work from the content area stipulated in the question.

3 Visual Analysis

Visual Analysis is a short essay question that assesses students' ability to analyze visual elements of a work of art beyond the image set. This question assesses students' ability to do the following: 1) Describe visual elements of a provided image of a work of art beyond the image set, 2) Explain how artistic decisions shape visual elements, 3) Explain how or why the work of art demonstrates continuity within an artistic tradition, style, or practice; or explain its influence on other artistic production.

4 Contextual Analysis

Contextual Analysis is a short essay question that assesses students' ability to analyze contextual elements of a work of art from the image set. This question assesses students' ability to do the following: 1) Describe contextual elements of a provided image of a work of art in the image set; 2) Explain how context influences artistic decisions about form, style, materials, content and/or function; 3) Explain how an art historical interpretation of a work of art is derived from an analysis of its form, style, materials, content, function, context, reception, or meaning.

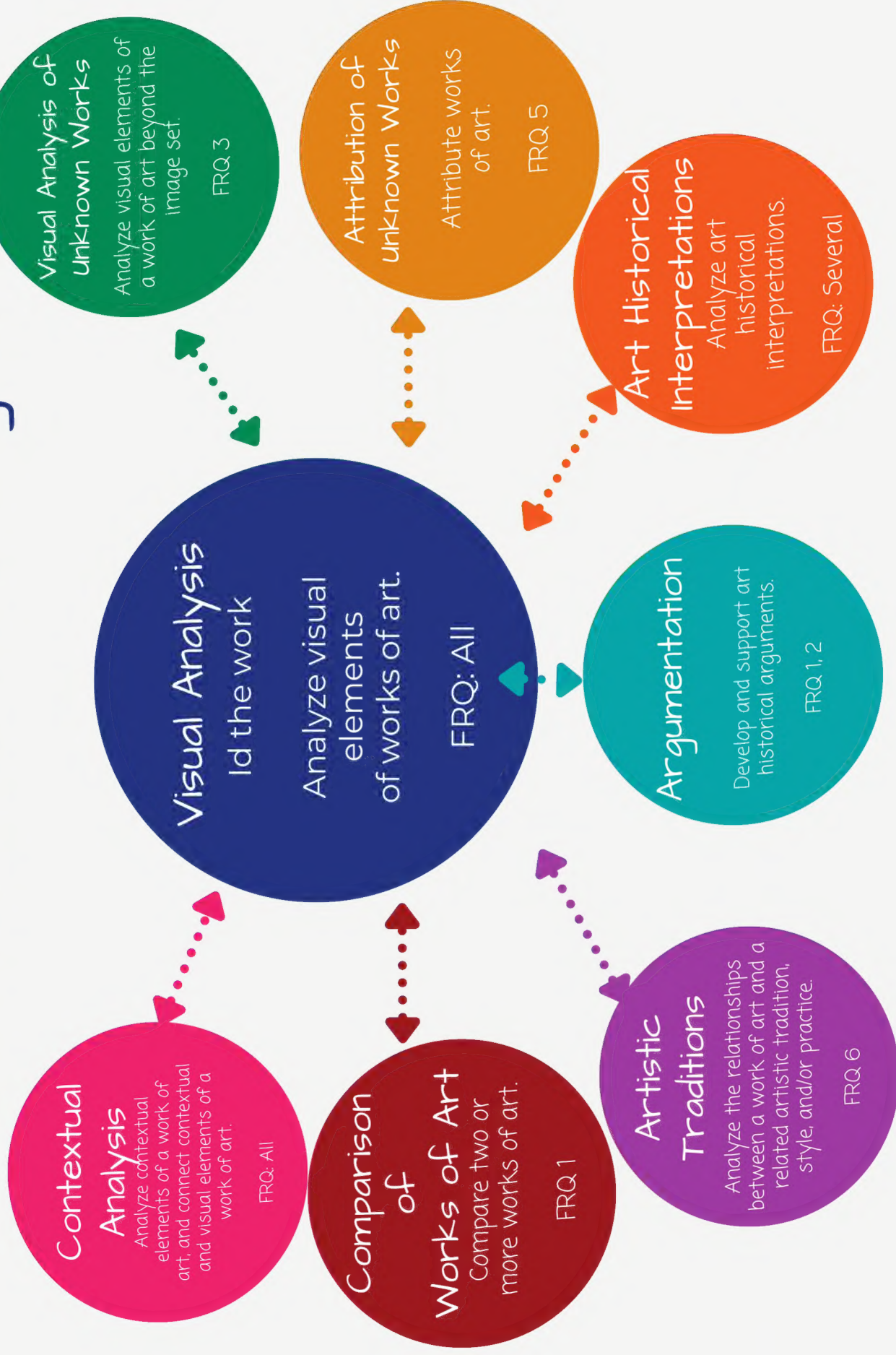
5 Attribution

Attribution is a short essay question that assesses students' ability to attribute a work of art beyond the image set. This question assesses students' ability to do the following: 1) Attribute a work of art to a specific artist, culture, art-historical style, or object type; 2) Justify the attribution by providing specific visual evidence; 3) Analyze visual and/or contextual elements of the work of art.

6 Continuity & Change

Continuity and Change is a short essay question that assesses students' ability to analyze the relationships between a work of art from the image set and a related artistic tradition, style, and/or practice. This question assesses students' ability to do the following: 1) Describe visual or contextual elements of a work of art; 2) Explain how or why the work of art demonstrates continuity or change within an artistic tradition or practice; 3) Analyze meaning or significance of an art historical interpretation of the work of art provided.

Art Historical Thinking Skills



Unit 1



Global Prehistoric

Name: Apollo 11 Stones

Location: Namibia

Culture: Prehistoric

Date: 25,500 BCE

Media: Charcoal on Stone



1

Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

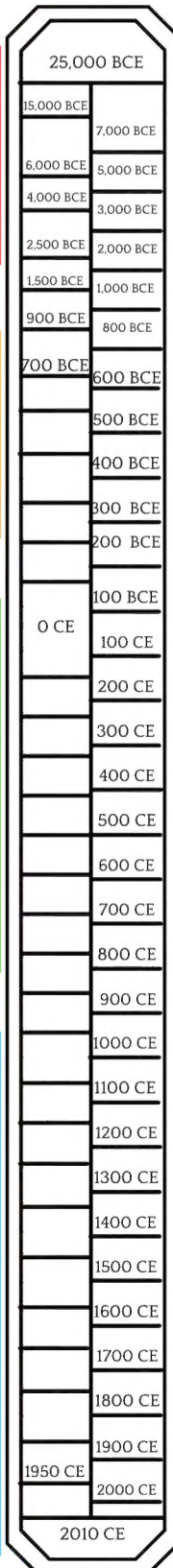
- maybe to indicate where animals could be found
- presents possible evidence of symbolic thought and language
- possibly a composite creature

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
Life of the Artist; Artist Intent

- One of the oldest works of art on the planet
- Named for the Apollo 11 Moon landing, which happened the same week the piece was discovered.
- one of several pieces found in the cave

Influence; Connection to other pieces
Innovations/traditions



Name: Ambum Stone
Location: Papua New Guinea
Culture: Prehistoric
Date: 1,500 BCE
Media: Greywacke



9

Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

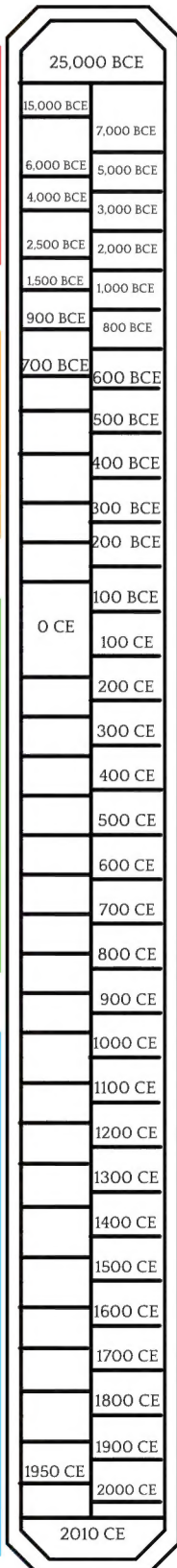
- religious object?
- Pestle?

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
 Life of the Artist; Artist Intent

- There are 12 recorded artifacts like the Ambum Stone: ancient stone mortars and pestles excavated from New Guinea, usually from the mountains of its interior.
- Greywacke is a very hard sedimentary stone which is difficult to carve.
- Transported away from its original location... It was very important.

Influence; Connection to other pieces
 Innovations/traditions



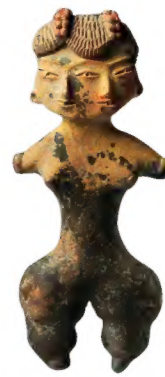
Name: Tlatilco Female Figure

Location: Central Mexico

Culture: Prehistoric

Date: 1,200 BCE

Media: Ceramic



10

Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

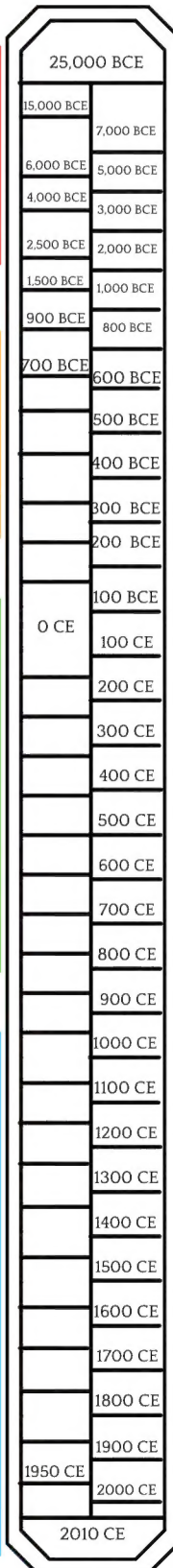
- To depict the female figure and signify its importance
- Possibly an idol or physical manifestation/representation of a deity

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
Life of the Artist; Artist Intent

- From the village of Tlatilco; Village known for its ceramic figures.
- Later Mesoamerican cultures explore the idea of duality

Influence; Connection to other pieces
Innovations/traditions



Name: Camelid sacrum in the shape of a canine

Location: Tequixquiac, Mexico

Culture: Prehistoric

Date: 14,000-7000 BCE

Media: bone



3

Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

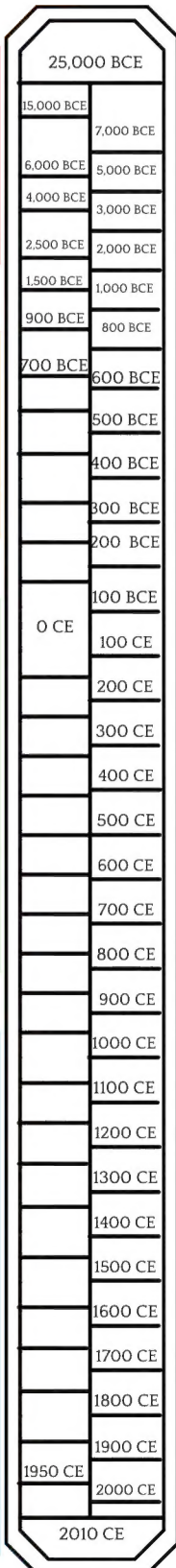
- Mask?

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
Life of the Artist; Artist Intent

- Camelid: an extinct Camel like animal
- Sacrum is the triangular shaped bone at the base of the spine
- Mesoamerican idea that the sacrum is the second skull

Influence; Connection to other pieces
Innovations/traditions



Name: Running horned woman

Location: Tassili n'Ajjer, Algeria

Culture: Prehistoric

Date: 6,000–4,000 BCE

Media: Pigment on rock



Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

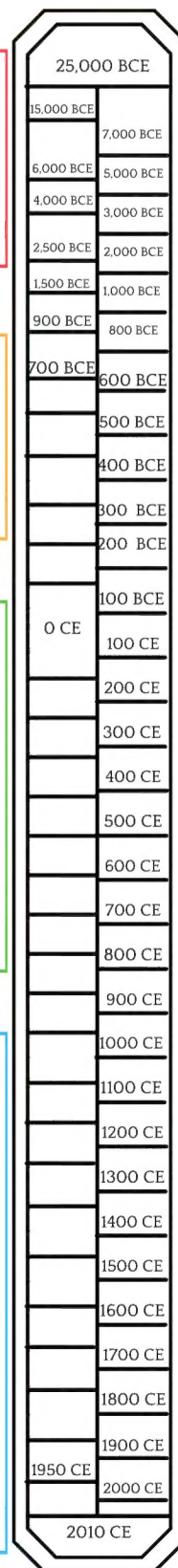
- Unknown- However, the remote location of this specific image as well as the imagery used depicts something that is not ordinary or common place

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
Life of the Artist; Artist Intent

- More than 15,000 drawings and engravings found at the site
- At one time the desert was a grassland; climate changes turned it into a desert
- The entire site was probably painted by many different groups over time.
-

Influence; Connection to other pieces
Innovations/traditions



Name: Bushel with Ibex Motifs

Location: Susa, Iran

Culture: Prehistoric

Date: 4,200–3,500 BCE

Media: Painted terra cotta



5

Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

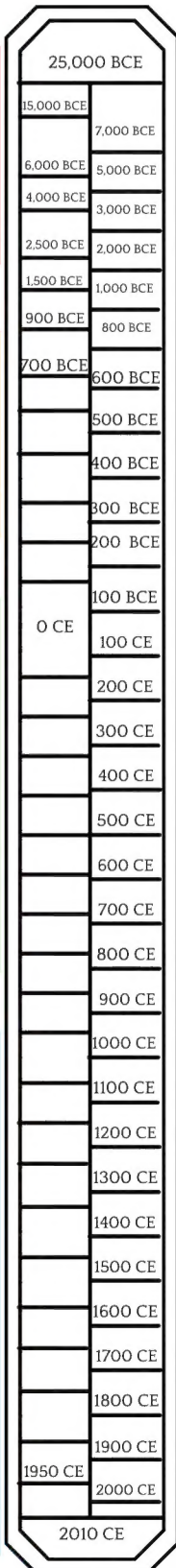
- Vessel

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
Life of the Artist; Artist Intent

- Found near a burial site, but not with human remains,
- Shows knowledge of advanced ceramics techniques

Influence; Connection to other pieces
Innovations/traditions



Name: Anthropomorphic Stele
Location: Arabian Peninsula
Culture: Prehistoric
Date: 4,000 BCE
Media: Sandstone



6

Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

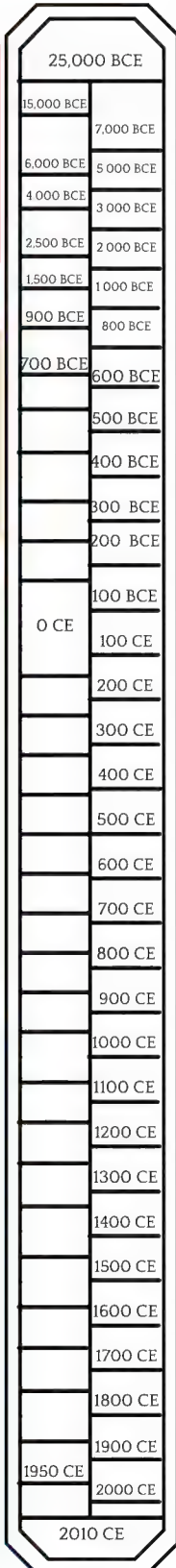
- religious or burial significance

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
 Life of the Artist; Artist Intent

- One of the earliest known works from Arabia
- found in an area with extensive trade routes

Influence; Connection to other pieces
 Innovations/traditions



Name: Jade cong

Location: Liangzhu, China

Culture: Prehistoric

Date: 3,300- 2,200 BCE

Media: Jade



7

Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

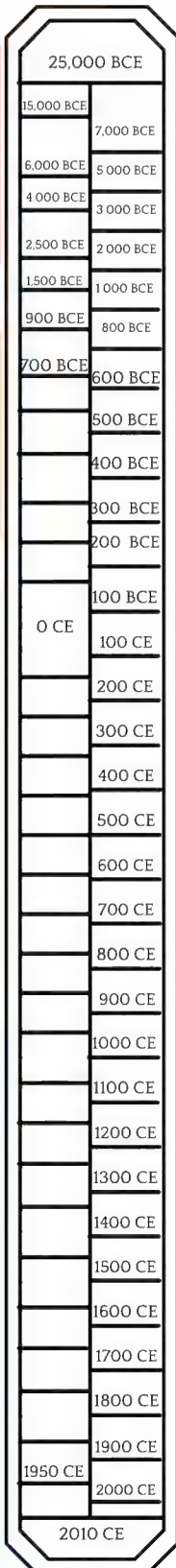
- Unknown
- found in tombs, interred with the dead

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
Life of the Artist; Artist Intent

- Earliest cong were made by the Liangzhu culture
- placed around bodies- some purposefully broken/ burned
- later Chinese cultures link jade with virtues: durability, beauty, and subtlety, as well as connecting it to immortality

Influence; Connection to other pieces
Innovations/traditions



Name: Terra Cotta Fragments

Location: Solomon Islands

Culture: Prehistoric Lapita

Date: 1,000 BCE

Media: Terra cotta



11

Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

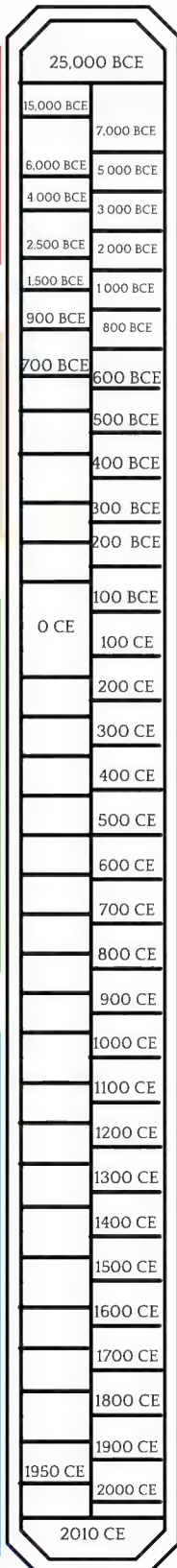
- used for culinary purposes- food storage/actual cooking
-

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
Life of the Artist; Artist Intent

- pottery widespread in the Lapita culture
- seafaring culture
- organized into a series of villages, each ruled by a chief who wielded both political and spiritual power- could connect with the ancestors.
- pieces found in New Caledonia

Influence; Connection to other pieces
Innovations/traditions



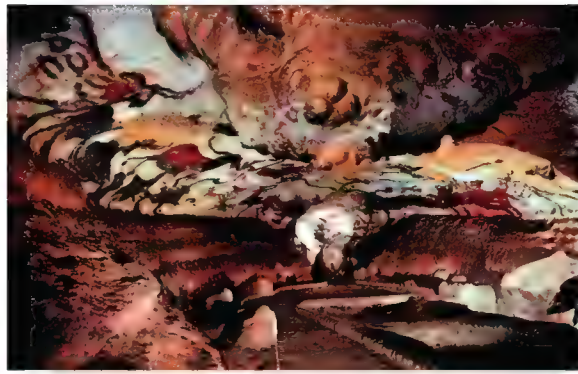
Name: Hall of the Bulls

Location: Lascaux caves, France

Culture: Paleolithic/Prehistoric

Date: 15,000-13,000 BCE

Media: Rock Painting



2

Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

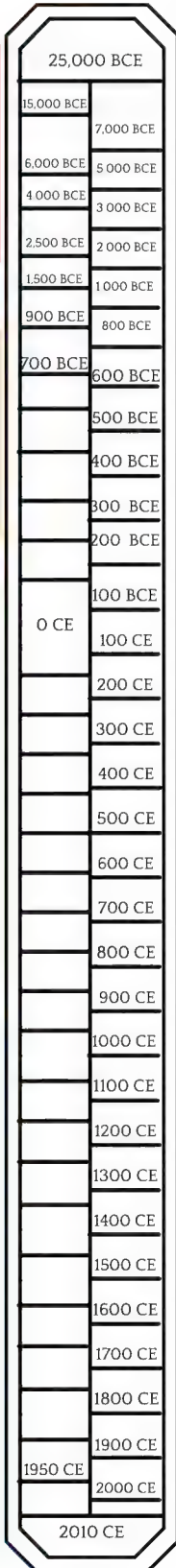
- unknown
- Animal worship?
- successful hunt?
- shamanistic contact of the spirit world through trances?

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
Life of the Artist; Artist Intent

- Natural products used to create paint: iron ore, ochre, charcoal, plants
- evidence of scaffolding used to get to higher areas
- caves were not dwellings- people were migratory
- walls scraped smooth; pigment bound with animal fat

Influence; Connection to other pieces
Innovations/traditions



Name: Stonehenge

Location: Wiltshire, UK

Culture: Neolithic/Prehistoric

Date: 2,500–1,600 BCE

Media: Sandstone



8



Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

- Thought to be oriented to the sunrise on the summer solstice, and sunset on the winter solstice
- may sit at the center of ceremonies connected with the dead and burial

Content: What is the work about? (Subject, style, iconography, symbolism)

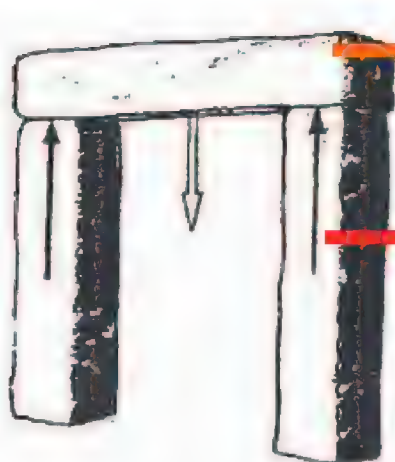
Context: Time/Place/Site/Audience
Life of the Artist; Artist Intent

- took 1000 years to build, gradually reshaped over the succeeding generations
- one of many henges in southern England
- some stones carried from 200 miles away, from preexisting henges and reassembled in Wiltshire

Influence; Connection to other pieces
Innovations/traditions

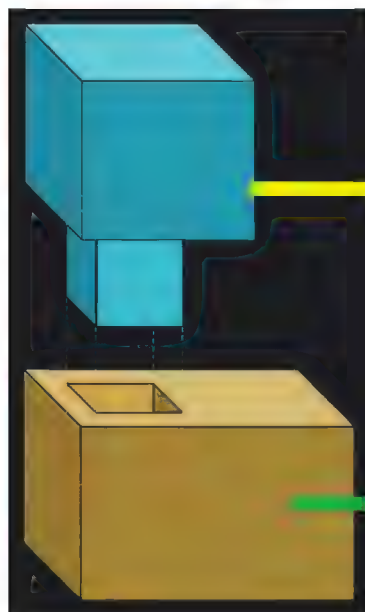
25,000 BCE	
15,000 BCE	
	7,000 BCE
6,000 BCE	5,000 BCE
4,000 BCE	3,000 BCE
2,500 BCE	2,000 BCE
1,500 BCE	1,000 BCE
900 BCE	800 BCE
700 BCE	600 BCE
	500 BCE
	400 BCE
	300 BCE
	200 BCE
	100 BCE
0 CE	100 CE
	200 CE
	300 CE
	400 CE
	500 CE
	600 CE
	700 CE
	800 CE
	900 CE
	1000 CE
	1100 CE
	1200 CE
	1300 CE
	1400 CE
	1500 CE
	1600 CE
	1700 CE
	1800 CE
	1900 CE
1950 CE	2000 CE
	2010 CE

Fun with Vocab



1.

2.



3.

4.

Unit 2

Ancient Mediterranean



Part 1

Ancient Near East and Egypt

**Ancient
Near East
Theme:**



Name: White Temple and Ziggurat

Artist: Not Known

Location: Uruk (Warka, Iraq)

Culture: Sumerian

Date: 3,500–3,000 BCE

Media: Mud brick



Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

- Axis Mundi
- Served as the center of the city

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
Life of the Artist; Artist Intent

- large settlement at Uruk- 40,000 People
- dedicated to Anu, the Sumerian sky god
- oriented to the 4 cardinal directions
- artificial mountain home for the gods
- Temple on top was small and removed from populace
- access reserved for royalty/clergy

Influence; Connection to other pieces
Innovations/traditions

25,000 BCE	
15,000 BCE	
	7,000 BCE
6,000 BCE	5,000 BCE
4,000 BCE	3,000 BCE
2,500 BCE	2,000 BCE
1,500 BCE	1,000 BCE
900 BCE	800 BCE
700 BCE	600 BCE
	500 BCE
	400 BCE
	300 BCE
	200 BCE
	100 BCE
0 CE	100 CE
	200 CE
	300 CE
	400 CE
	500 CE
	600 CE
	700 CE
	800 CE
	900 CE
	1000 CE
	1100 CE
	1200 CE
	1300 CE
	1400 CE
	1500 CE
	1600 CE
	1700 CE
	1800 CE
	1900 CE
1950 CE	2000 CE
2010 CE	

Name: Votive figures
Artist: Not Known
Location: Iraq
Culture: Sumerian
Date: 2,700 BCE
Media: inlaid Gypsum



14

Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

- Pray for the people; on the back is the inscription, " It offers prayers"
- represent mortals; placed in a temple to perpetually offer prayers on behalf of the owner

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
 Life of the Artist; Artist Intent

- None have been found *in situ*; they have only been found buried in groups under the temple floors

Influence; Connection to other pieces
 Innovations/traditions

25,000 BCE	
15,000 BCE	
	7,000 BCE
6,000 BCE	5 000 BCE
4 000 BCE	3 000 BCE
2,500 BCE	2 000 BCE
1,500 BCE	1 000 BCE
900 BCE	800 BCE
700 BCE	600 BCE
	500 BCE
	400 BCE
	300 BCE
	200 BCE
	100 BCE
0 CE	100 CE
	200 CE
	300 CE
	400 CE
	500 CE
	600 CE
	700 CE
	800 CE
	900 CE
	1000 CE
	1100 CE
	1200 CE
	1300 CE
	1400 CE
	1500 CE
	1600 CE
	1700 CE
	1800 CE
	1900 CE
1950 CE	2000 CE
	2010 CE

Name: Standard of Ur
Artist: Not Known
Location: Iraq
Culture: Sumerian
Date: 2,500-2,400 BCE
Media: wood inlaid with lapis



16

Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

- unknown
- perhaps a sound box for an instrument?
- narrative- tells the story of war and spoils of victory

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
 Life of the Artist; Artist Intent

- reflects extensive trade network:
- lapis from Afghanistan, shells from Persian Coast, Red limestone from India

Influence; Connection to other pieces
 Innovations/traditions

25,000 BCE	
15,000 BCE	
	7,000 BCE
6,000 BCE	5,000 BCE
4,000 BCE	3,000 BCE
2,500 BCE	2,000 BCE
1,500 BCE	1,000 BCE
900 BCE	800 BCE
700 BCE	600 BCE
	500 BCE
	400 BCE
	300 BCE
	200 BCE
	100 BCE
0 CE	100 CE
	200 CE
	300 CE
	400 CE
	500 CE
	600 CE
	700 CE
	800 CE
	900 CE
	1000 CE
	1100 CE
	1200 CE
	1300 CE
	1400 CE
	1500 CE
	1600 CE
	1700 CE
	1800 CE
	1900 CE
1950 CE	2000 CE
	2010 CE

Name: Stele of Hammurabi

Artist: Not Known

Location: Iraq

Culture: Babylonian

Date: 1700 BCE

Media: basalt



19

Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

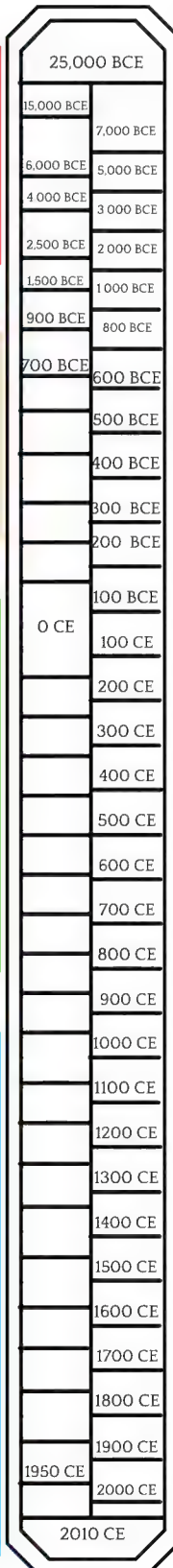
- First written law code; 300 laws written
- laws are shown as being symbolically given from Shamash to Hammurabi

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
Life of the Artist; Artist Intent

- Hammurabi united Mesopotamia in his lifetime
- took small kingdom of Babylon to the dominant regional power
- The empire collapses after Hammurabi's death

Influence; Connection to other pieces
Innovations/traditions



Name: Lamassu from the citadel of Sargon II

Artist: Not Known

Location: Khorsabad, Iraq

Culture: Assyrian

Date: 720-705 BCE

Media: alabaster



25

Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

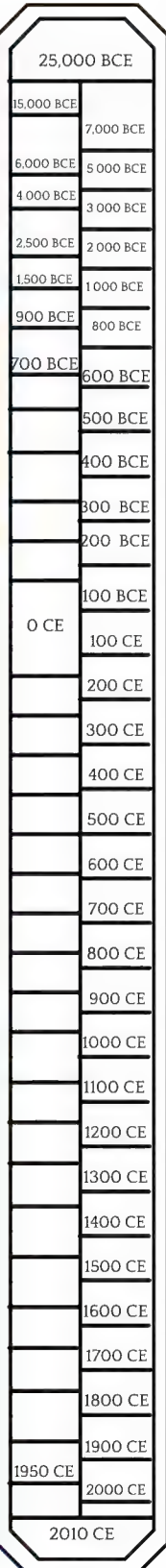
- meant to ward off enemies both visible and invisible;
- Apotropaic
- bore the weight of the arches above the gates

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
Life of the Artist; Artist Intent

- Sargon II founded a capital at Khorsabad, surrounded by a city wall with seven gates

Influence; Connection to other pieces
Innovations/traditions



Name: Audience Hall (apadana) of Darius and Xerxes.

Artist: Not Known

Location: Persepolis, Iran

Culture: Persian

Date: 520–465 BCE

Media: Limestone



30

Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

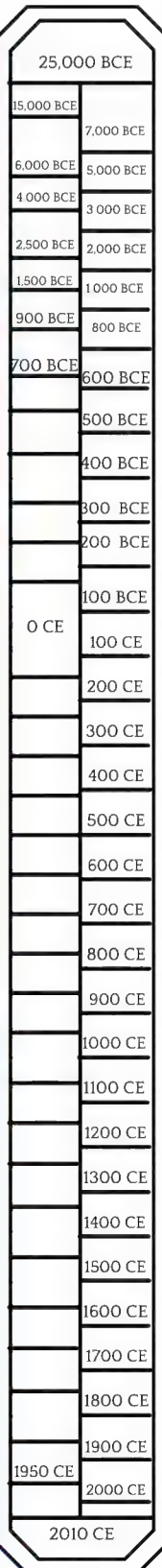
- Audience Hall
- held thousands of people; used for the king's receptions
-

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
Life of the Artist; Artist Intent

- Built by Darius I and Xerxes I; destroyed by Alexander the Great
- Built not so much as a complex of palaces, but rather as a seat for spectacular receptions/festivals

Influence; Connection to other pieces
Innovations/traditions



Fun with Vocab



**Ancient
Egypt
Theme:**



Name: Palette of King Narmer

Artist: Not Known

Location: Egypt

Culture: Predynastic Egypt

Date: 3000–2920 BCE

Media: Greywacke



13

Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

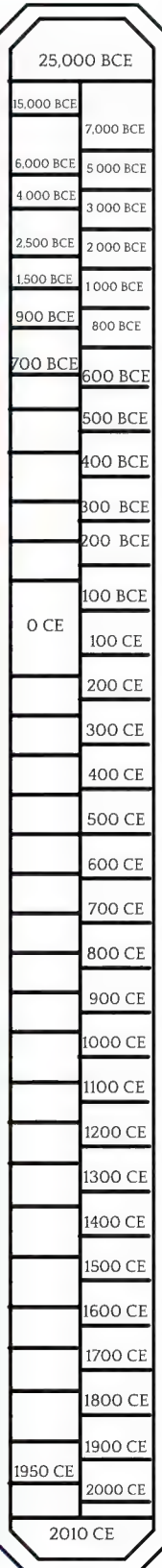
- Palette used to prepare eye makeup for the blinding sun, though the palette may have been ceremonial or commemorative
- Narrative- tells a story
- Votive Offering

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
Life of the Artist; Artist Intent

- Scholars believe that the palette conflates events that took years into one event
- Ritually buried at the temple of Hierakonpolis, as a votive offering
-

Influence; Connection to other pieces
Innovations/traditions



Name: Great Pyramids (Menkaure, Khafre, Khufu)

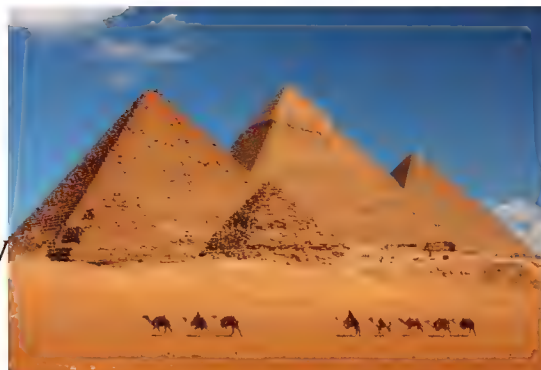
Artist: Not Known

Location: Giza, Egypt

Culture: Old Kingdom, Fourth Dynasty

Date: 2550–2490 BCE

Media: Limestone



17a.

Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

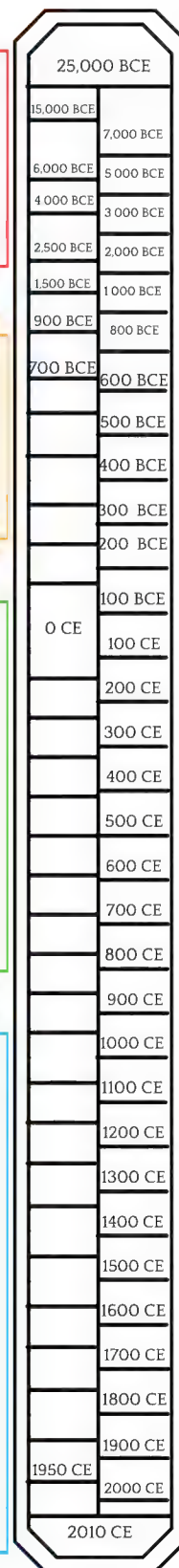
- Giant monuments to dead pharaohs
- Pharaohs buried inside, rather than previously where they were buried under (like mastabas)

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
Life of the Artist; Artist Intent

- Shape influenced by benben shape
- Tombs of Menkaure, Khufu, and Khafre
- Has a formal pathway connecting the temple to the pyramid used to carry the dead king to the pyramid to be entombed

Influence; Connection to other pieces
Innovations/traditions



Name: Great Sphinx
Artist: Not Known
Location: Giza, Egypt
Culture: Old Kingdom, Fourth Dynasty
Date: 2550–2490 BCE
Media: Limestone



17b.

Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

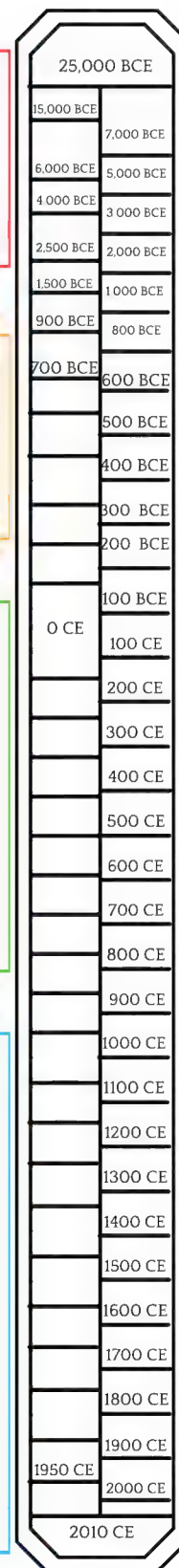
- Guardian figure

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
 Life of the Artist; Artist Intent

- Carved in situ from a huge rock
- Cats are sacred in Egypt
- Head badly mutilated in the Middle Ages- nose?
- Lost and uncovered multiple times throughout history

Influence; Connection to other pieces
 Innovations/traditions



Name: King Menkaure and queen

Artist: Not Known

Location: Giza, Egypt

Culture: Old Kingdom, Fourth Dynasty

Date: 2490–2472 BCE

Media: Greywacke



18

Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

- Created for the temple at the pyramid complex as a provision for the ka
- Very timeless, but rigid postures, indicating the eternal influence these individuals have

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
Life of the Artist; Artist Intent

- Menkaure is the son of Khafre.
-
- Menkaure's wife, Khamerernebty is shown to be the same size as he is, and she is placed slightly behind him indicating that she is helping to hold up the throne, but he is still in charge.
-

Influence; Connection to other pieces
Innovations/traditions

25,000 BCE	
15,000 BCE	
	7,000 BCE
6,000 BCE	5,000 BCE
4,000 BCE	3,000 BCE
2,500 BCE	2,000 BCE
1,500 BCE	1,000 BCE
900 BCE	800 BCE
700 BCE	600 BCE
	500 BCE
	400 BCE
	300 BCE
	200 BCE
	100 BCE
0 CE	100 CE
	200 CE
	300 CE
	400 CE
	500 CE
	600 CE
	700 CE
	800 CE
	900 CE
	1000 CE
	1100 CE
	1200 CE
	1300 CE
	1400 CE
	1500 CE
	1600 CE
	1700 CE
	1800 CE
	1900 CE
1950 CE	2000 CE
2010 CE	

Name: Seated scribe

Artist: Not Known

Location: Saqqara, Egypt

Culture: Old Kingdom, Fourth Dynasty

Date: 2620–2500 BCE

Media: Painted limestone



15

Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

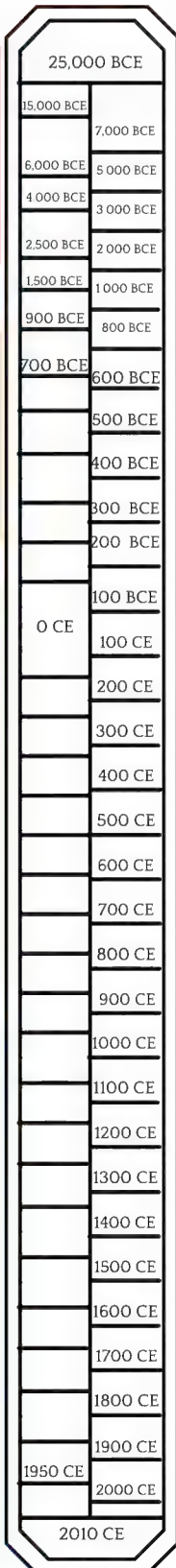
- Created for a tomb at Saqqara as a provision for the ka

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
Life of the Artist; Artist Intent

- Not a pharaoh;
- Lifelike- but not a portrait- a conventional image of a scribe
-
- Contrast with the idealized pharaoh image
-

Influence; Connection to other pieces
Innovations/traditions



Name: Temple of Amun-Re and Hypostyle Hall.

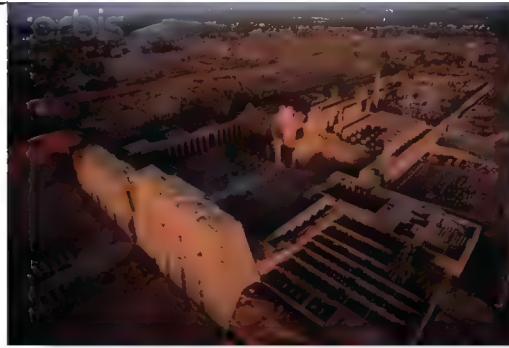
Artist: Not Known

Location: Karnak, Luxor, Egypt.

Culture: New Kingdom, 18th and 19th Dynasties

Date: 1550 B.C.E.; hall: c. 1250 B.C.E.

Media: Sandstone and mud brick



Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

- The site a Karnak is a complex of temples and monumental offerings to the gods

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience

Life of the Artist; Artist Intent

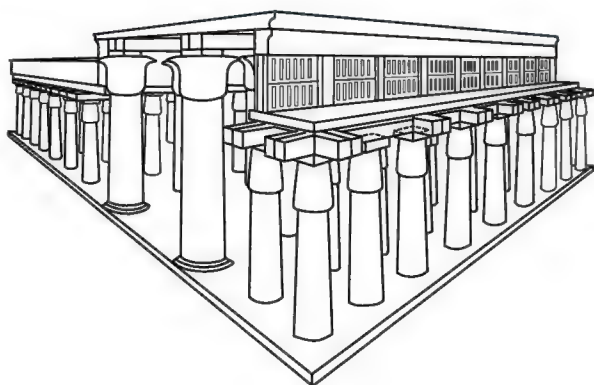
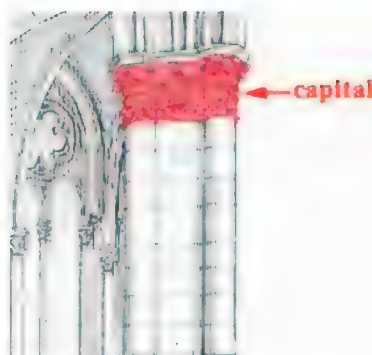
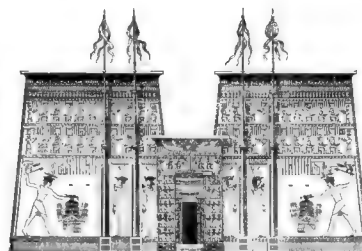
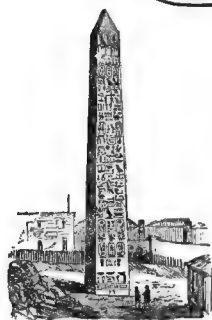
- It is the largest religious complex in the world.
- The temples at Thebes were built to fit into the Egyptian cosmology. The temples were a way to help preserve order by communing with god. This was done primarily by the king performing his ritualistic duties or "ma'at" which refers to truth, justice, cosmic order
- In addition to performing rituals, it was important that the kings built monuments and temples as offerings to the gods

Influence; Connection to other pieces

Innovations/traditions

25,000 BCE	
15,000 BCE	
	7,000 BCE
6,000 BCE	5,000 BCE
4,000 BCE	3,000 BCE
2,500 BCE	2,000 BCE
1,500 BCE	1,000 BCE
900 BCE	800 BCE
700 BCE	600 BCE
	500 BCE
	400 BCE
	300 BCE
	200 BCE
	100 BCE
0 CE	100 CE
	200 CE
	300 CE
	400 CE
	500 CE
	600 CE
	700 CE
	800 CE
	900 CE
	1000 CE
	1100 CE
	1200 CE
	1300 CE
	1400 CE
	1500 CE
	1600 CE
	1700 CE
	1800 CE
	1900 CE
1950 CE	2000 CE
	2010 CE

Fun with Vocab



Name: Mortuary temple of Hatshepsut.

Artist: Not Known

Location: Luxor, Egypt.

Culture: New Kingdom, 18th Dynasty

Date: 1473–1458 BCE

Media: Sandstone



21 a.

Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

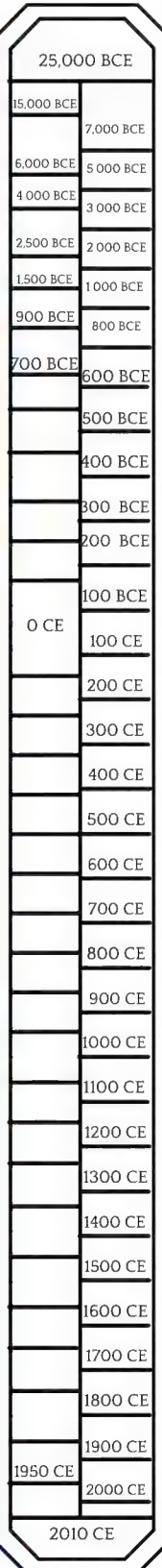
- Mortuary temples were temples constructed adjacent to, or in the vicinity of, royal tombs.

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
Life of the Artist; Artist Intent

- First time the achievements of a woman are celebrated in art history

Influence; Connection to other pieces
Innovations/traditions



Name: Statue from the Mortuary temple of Hatshepsut.

Artist: Not Known

Location: Luxor, Egypt.

Culture: New Kingdom, 18th Dynasty

Date: 1473–1458 BCE

Media: Granite



21b.

Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

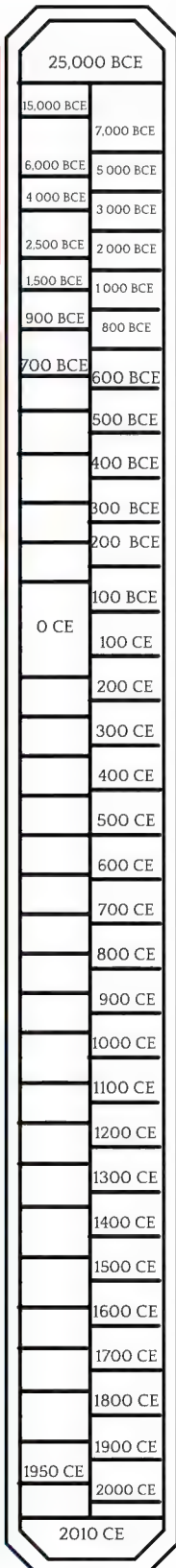
- Statue of the god brought before the sculpture in a procession
- Inscription at the base dedicates it to Amun-Ra

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
Life of the Artist; Artist Intent

- 1 of 10 statues of Hatshepsut with offering jars

Influence; Connection to other pieces
Innovations/traditions



Name: Last judgment of Hu-Nefer

Artist: Not Known

Location: Egypt.

Culture: New Kingdom, 19th Dynasty

Date: 1275 BCE

Media: Painted papyrus



Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value,
Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

- Illustration from the Book of the Dead, book of spells and charms

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
Life of the Artist; Artist Intent

- ending of the journey of the dead, and their most important trial



Influence; Connection to other pieces
Innovations/traditions

25,000 BCE	
15,000 BCE	7,000 BCE
6,000 BCE	5,000 BCE
4,000 BCE	3,000 BCE
2,500 BCE	2,000 BCE
1,500 BCE	1,000 BCE
900 BCE	800 BCE
700 BCE	600 BCE
	500 BCE
	400 BCE
	300 BCE
	200 BCE
	100 BCE
0 CE	100 CE
	200 CE
	300 CE
	400 CE
	500 CE
	600 CE
	700 CE
	800 CE
	900 CE
	1000 CE
	1100 CE
	1200 CE
	1300 CE
	1400 CE
	1500 CE
	1600 CE
	1700 CE
	1800 CE
	1900 CE
1950 CE	2000 CE
2010 CE	

Name: Akhenaton, Nefertiti, and three daughters

Artist: Not Known

Location: Egypt

Culture: New Kingdom (Amarna), 18th Dynasty

Date: 1353–1335 BCE

Media: Limestone



22

Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

- Breaks with canon so as to allow for new faith "Aton"
- Panel is from altar in a home

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
Life of the Artist; Artist Intent

- Indicates the state religion shift by the change in art
- State religion changed from Amun to Aten, symbolized by the sun disk
- Akhenaten and Nefertiti having a private relationship with their new god, Aton
- Domestic environment new in Egyptian art; Shows the intimate relationships within the family-makes them more human

Influence; Connection to other pieces
Innovations/traditions

25,000 BCE	
15,000 BCE	7,000 BCE
6,000 BCE	5,000 BCE
4,000 BCE	3,000 BCE
2,500 BCE	2,000 BCE
1,500 BCE	1,000 BCE
900 BCE	800 BCE
700 BCE	600 BCE
	500 BCE
	400 BCE
	300 BCE
	200 BCE
	100 BCE
0 CE	100 CE
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	900 CE
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	1200 CE
	1300 CE
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	1500 CE
	1600 CE
	1700 CE
	1800 CE
	1900 CE
1950 CE	2000 CE
2010 CE	

Name: Tutankhamun's tomb, innermost coffin

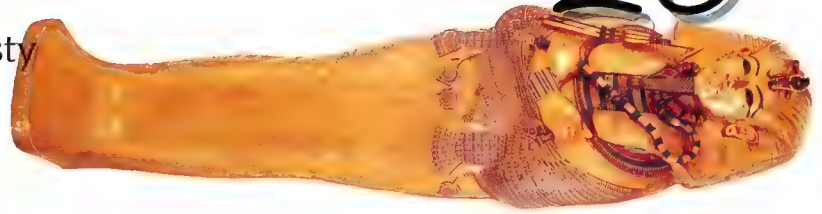
Artist: Not Known

Location: Egypt.

Culture: New Kingdom, 18th Dynasty

Date: 1323 BCE

Media: Gold with inlay



Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

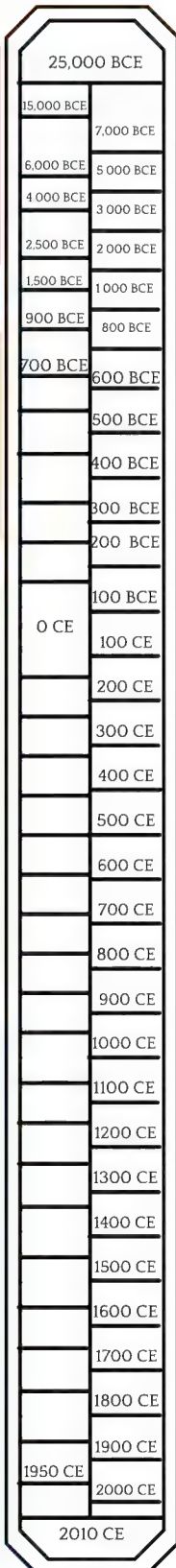
- Coffin:
- Containing the body of the pharaoh

Content: What is the work about? (Subject, style, iconography, symbolism)

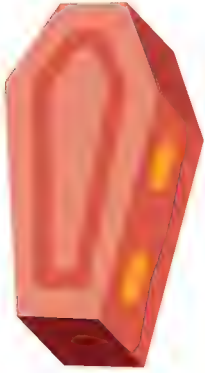
Context: Time/Place/Site/Audience
Life of the Artist; Artist Intent

- Most famous Egyptian tomb- discovered by Howard Carter in 1922
- When Akhenaton died, two pharaohs briefly reigned then Tutankhamun reigned for ten years from ages 9-19
- Son of Akhenaton; father and mother were related; his own wife was his half-sister; Physical handicaps from genetic inbreeding?

Influence; Connection to other pieces
Innovations/traditions



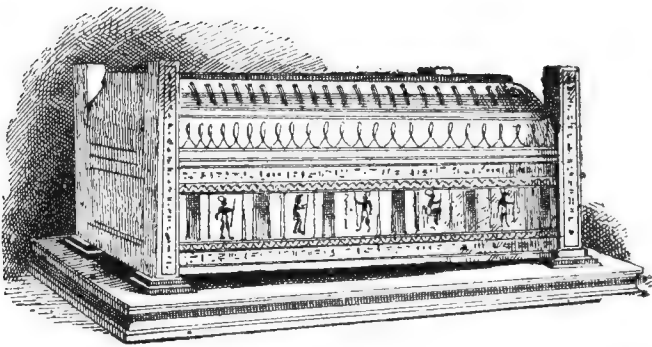
Fun with Vocab



Coffin



Tomb



Sarcophagus



Casket

Unit 2

Ancient Mediterranean



Part 2

The Classical World

Archaic Greece

Theme:



Name: Anavysos Kouros

Artist: Not Known

Location: Greece

Culture: Archaic Greece

Date: 530 BCE

Media: Marble

27



Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

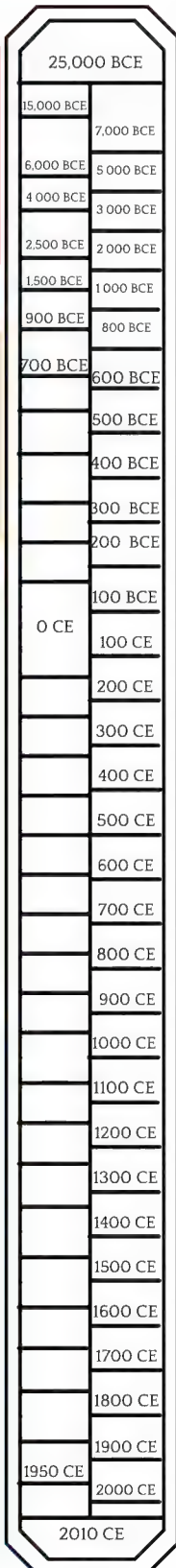
- Grave marker- Replaces huge vases of earlier periods

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
Life of the Artist; Artist Intent

- Emulates the Egyptian model, but has a different purpose
- Named after a young military figure Kroisos; inscription at the base identifies him

Influence; Connection to other pieces
Innovations/traditions



Name: Peplos Kore from the Acropolis

Artist: Not Known

Location: Athens, Greece

Culture: Archaic Greek

Date: 530 BCE

Media: Marble



28

Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

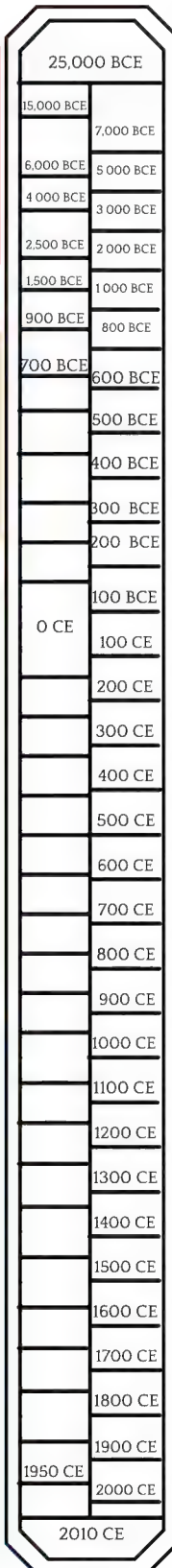
- Votive Statue

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
Life of the Artist; Artist Intent

- broken hand fitted into socket; probably held an attribute as she may have been a goddess
- named for the peplos, the type of garment she wears
- Hand breaks the archaic stance

Influence; Connection to other pieces
Innovations/traditions



Name: Niobides Krater
Artist: Niobid Painter
Location: Greece
Culture: Classical Greece
Date: 450 BCE
Media: Red figure clay



33

Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

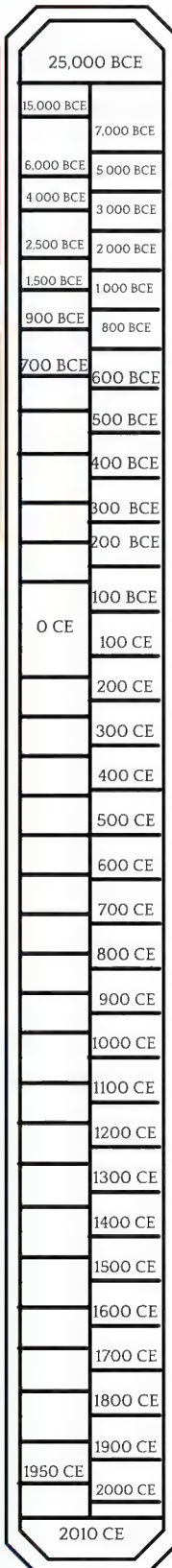
- Vessel used to dilute wine with water
- Illustrates stories- may be repainting of wall art

Content: What is the work about? (Subject, style, iconography, symbolism)

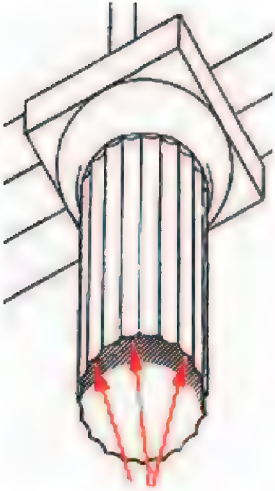
Context: Time/Place/Site/Audience
 Life of the Artist; Artist Intent

- Like the Standard of Ur, there is a quiet and active side. The active shows destruction, and the quiet one a peaceful moment. This pattern occurs often in art, as it provides for balance.

Influence; Connection to other pieces
 Innovations/traditions



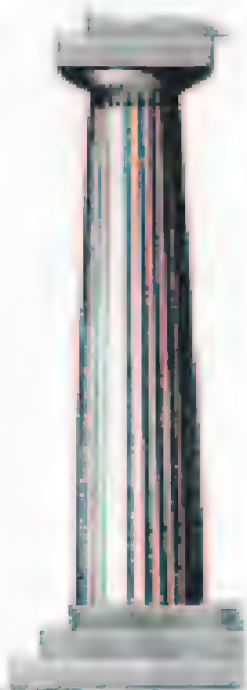
Fun with Vocab



1.



2.



3.



4.

Classical Greece Theme:



Name: Doryphoros (Spear Bearer)

Artist: Polykleitos

Location: Greece

Culture: Classical Greece

Date: 450-440 BCE

Media: Original: Bronze

Roman Copy: Marble



34

Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

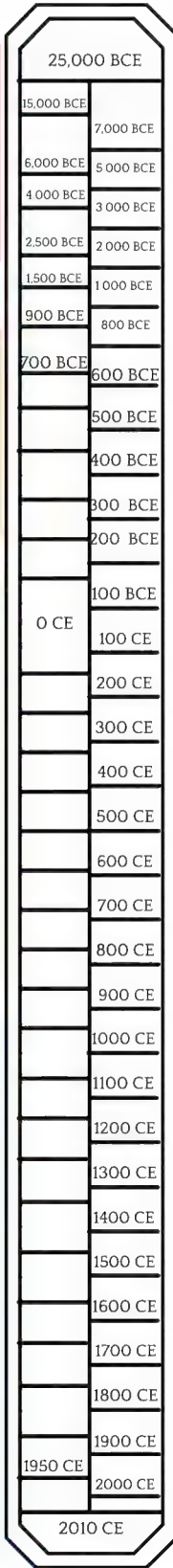
- Demonstrate the canon; Demonstration piece to accompany a treatise on the subject of the ideal statue
- Inspire athletes to perfection

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
Life of the Artist; Artist Intent

- Found in a gymnasium, place for athletic training

Influence; Connection to other pieces
Innovations/traditions



Name: Grave stele of Hegeso
Artist: Attributed to Kallimachos
Location: Athens, Greece
Culture: Classical Greece
Date: 410 BCE
Media: Marble and Paint



36

Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

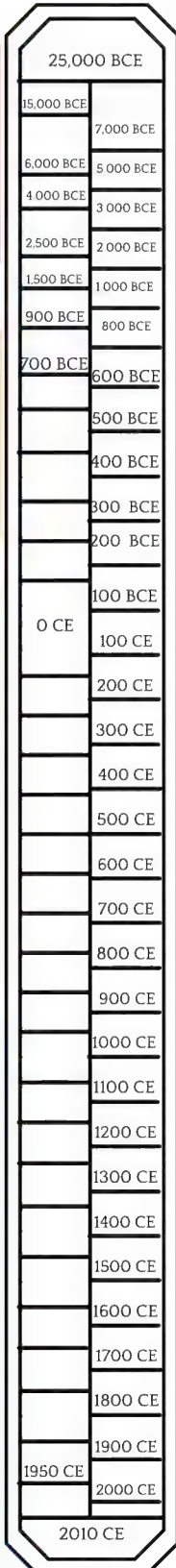
- Grave Marker

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
 Life of the Artist; Artist Intent

- Grave and private sculpture disappears briefly during the High Classical Era, because all sculpture was created for the state, not individuals
- replaces the Archaic Kouroi and Korai
- Women were not citizens and lived in the shadow of men

Influence; Connection to other pieces
 Innovations/traditions



Name: Athenian Agora

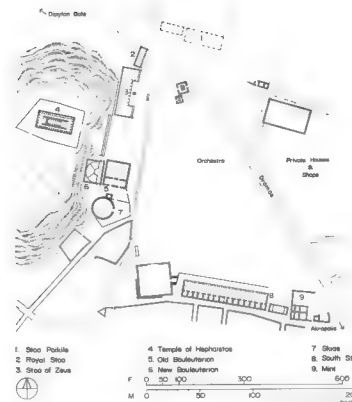
Artist: Not Known

Location: Athens, Greece

Culture: Archaic- Hellenistic Greece

Date: 600 BCE- 150 CE

Media: Plan



26

Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

- marketplace, en route to the sacred center of the Acropolis
- the yearly procession to the Acropolis to honor Athena passed through the Agora, down the Panathenaic Way
- Setting of the Panathenaic festival

Content: What is the work about? (Subject, style, iconography, symbolism)

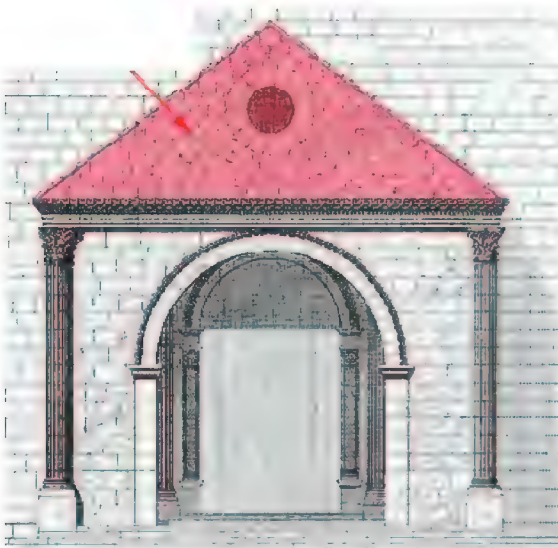
Context: Time/Place/Site/Audience
Life of the Artist; Artist Intent

- Center of the Athenian Democracy

Influence; Connection to other pieces
Innovations/traditions

25,000 BCE	
15,000 BCE	7,000 BCE
6,000 BCE	5,000 BCE
4,000 BCE	3,000 BCE
2,500 BCE	2,000 BCE
1,500 BCE	1,000 BCE
900 BCE	800 BCE
700 BCE	600 BCE
	500 BCE
	400 BCE
	300 BCE
	200 BCE
	100 BCE
0 CE	100 CE
	200 CE
	300 CE
	400 CE
	500 CE
	600 CE
	700 CE
	800 CE
	900 CE
	1000 CE
	1100 CE
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	1500 CE
	1600 CE
	1700 CE
	1800 CE
	1900 CE
1950 CE	2000 CE
2010 CE	

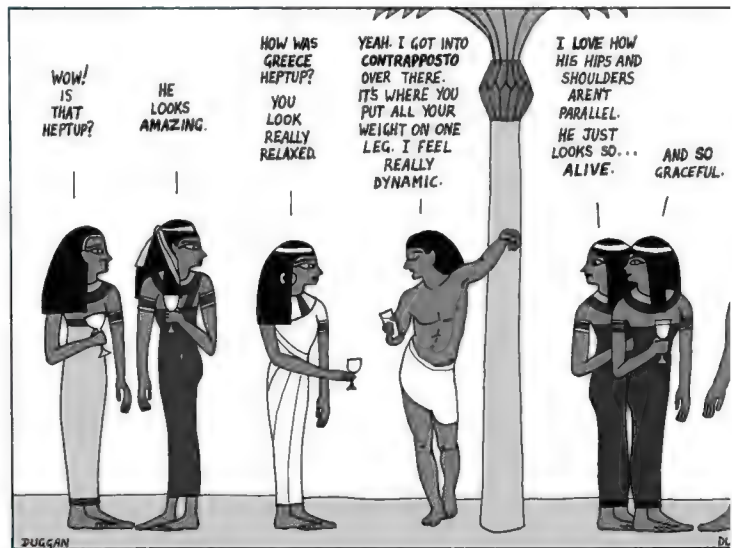
Fun with Vocab



1.



2.



3.

Name: Acropolis

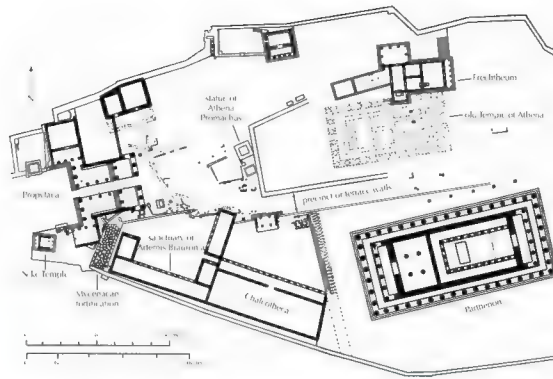
Artist: Iktinos and Kallikrates

Location: Athens, Greece

Culture: Classical Greece

Date: 450-410 BCE

Media: Marble



35 a.



Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

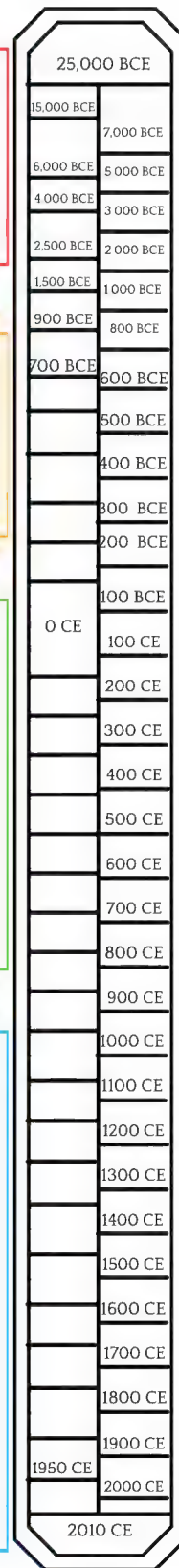
- Axis Mundi

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
Life of the Artist; Artist Intent

- Built after the sack of Athens by the Persians, by the Athenian general, Pericles
- Paid for by the Delian League- the treasury of all the other Greek city-states
- Led to the Peloponnesian war

Influence; Connection to other pieces
Innovations/traditions



Name: Acropolis

Artist: Iktinos and Kallikrates

Location: Athens, Greece

Culture: Classical Greece

Date: 450–410 BCE

Media: Marble



35 b.

Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

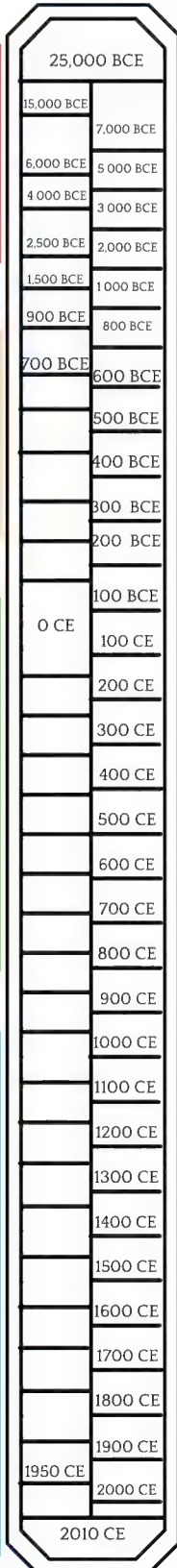
- dedicated to Athena
- place of worship and importance
- symbol of wealth

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
Life of the Artist; Artist Intent

- Iktinos and kallikrates built the Parthenon
- around this time artists started signing their work (not everyone but some people) top of rocky outcropping
- overlooking city
- high classic
- detailed huge
- perfect incarnation of Greek idea

Influence; Connection to other pieces
Innovations/traditions



Name: Parthenon Pediment statue

Artist: Iktinos and Kallikrates

Location: Athens, Greece

Culture: Classical Greece

Date: 450–410 BCE

Media: Marble



35 c.

Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

- Made to show Athena's story at a temple dedicated to her

Content: What is the work about? (Subject, style, iconography, symbolism)

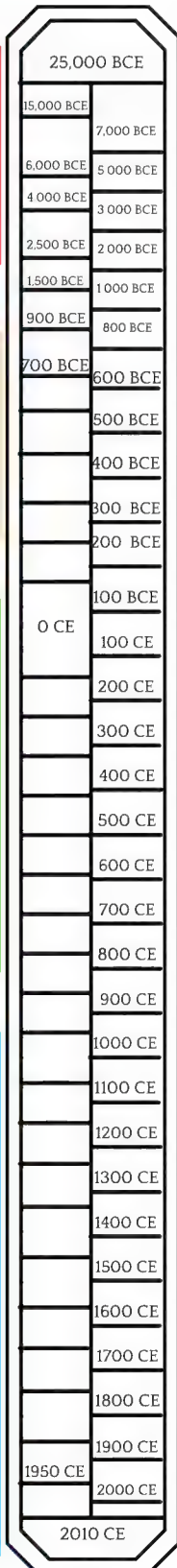
Context: Time/Place/Site/Audience

Life of the Artist; Artist Intent

- From the east end, of the Parthenon, the most important monument &: treasury for confederations in Athens democratic age
- like Doryphoros, this piece expresses the Greeks' ideal of perfection through the human form while also being expressive. This piece shows the concepts in Doryphoros being applied to a monument, showing that the standards set forth in the canon of Polykleitos were in fact followed.

Influence; Connection to other pieces

Innovations/traditions



Name: Temple of Athena Nike

Artist: Iktinos and Kallikrates

Location: Athens, Greece

Culture: Classical Greece

Date: 450-410 BCE

Media: Marble



35d.

Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

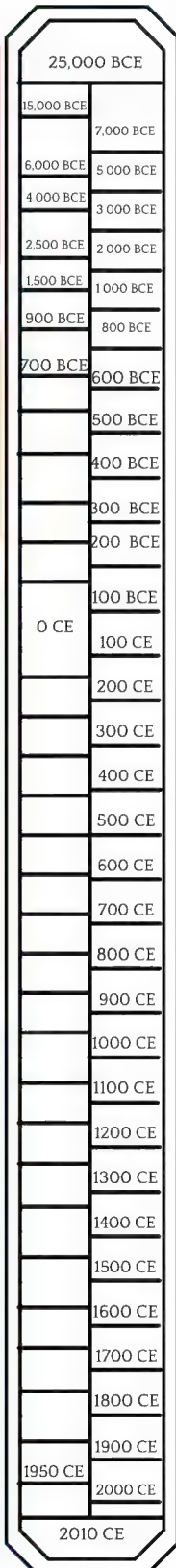
- Protects the city - symbolically and literally

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
Life of the Artist; Artist Intent

- There was a cult for Athena Nike & this temple commemorates the victory over the Persians
- On top of a fortification
- Like the Parthenon, this was dedicated to Athena despite it being much smaller. They both have relief sculptures. However, this piece also served as part of the fortification.

Influence; Connection to other pieces
Innovations/traditions



Name: Nike adjusting her Sandal

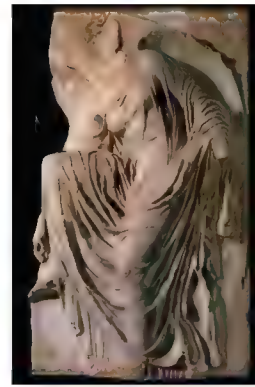
Artist: Iktinos and Kallikrates

Location: Athens, Greece

Culture: Classical Greece

Date: 450-410 BCE

Media: Marble



35 e.

Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

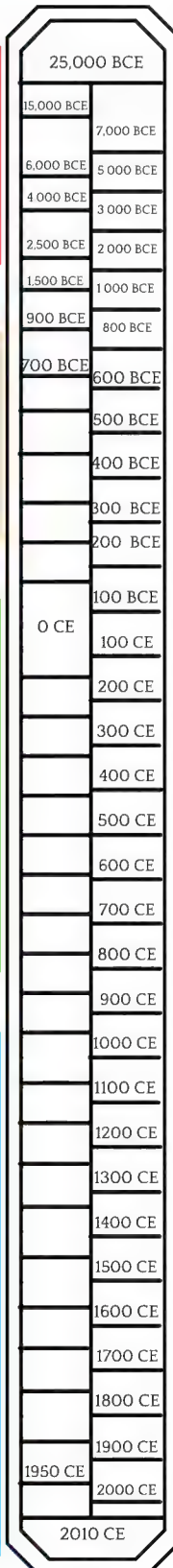
- Kept people from falling off the cliff
- Humanizes the goddess

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
Life of the Artist; Artist Intent

- Greek sculpture=drapery effect
- created when a series of such lines are formed by fabric, often falling from the shoulders
- catenary pattern of parallel lines is an especially pleasing method of giving the drapery the springy qualities of actual fabric
- Typical of Greek temples—sculpture of the goddess

Influence; Connection to other pieces
Innovations/traditions



Name: Plaque of the Ergastines

Artist: Iktinos and Kallikrates

Location: Athens, Greece

Culture: Classical Greece

Date: 450–410 BCE

Media: Marble



35f.

Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

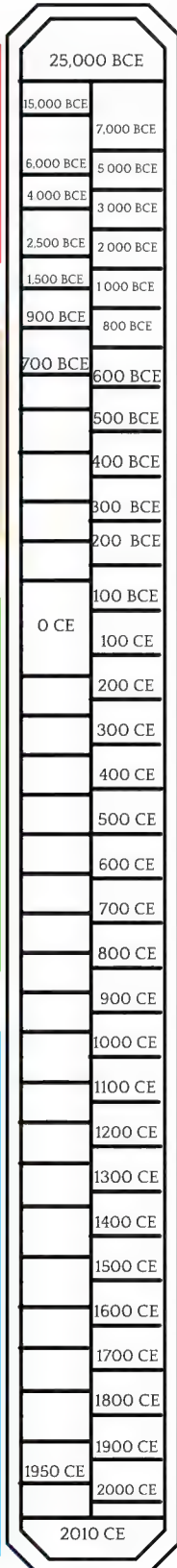
- To impress the glory of Athens upon those who see it
- depicts a scene of the Panathenaic Procession
-

Content: What is the work about? (Subject, style, iconography, symbolism)

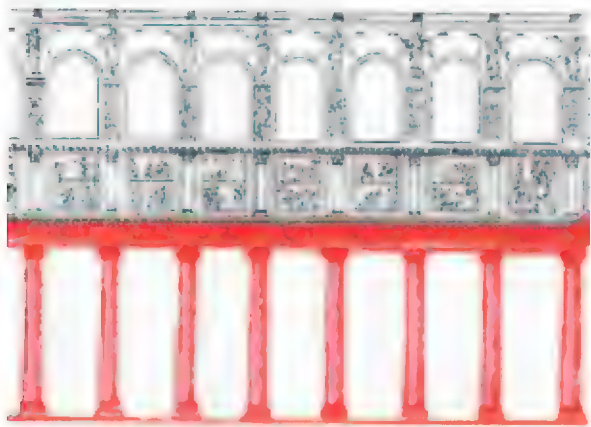
Context: Time/Place/Site/Audience
Life of the Artist; Artist Intent

- acute awareness of human figure, how drapery folds and hangs around the shape of the body
- very intricate, curvilinear folds and drapery of cloth
- Phidias was one of the leading sculptors of the period
- helped define the classical style
- the height of idealized beauty
- we see mastery of human anatomy
- life, movement, and emotion represented in these figures
- perfection of the Athenian figures depicted on this frieze reflects the idealized "perfection" of Athens and Athenian democracy

Influence; Connection to other pieces
Innovations/traditions

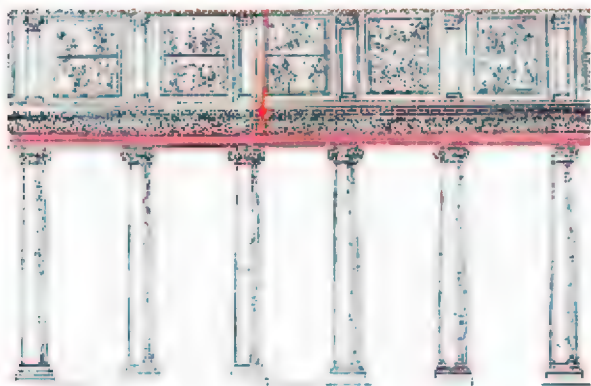


Fun with Vocab



Parthenon

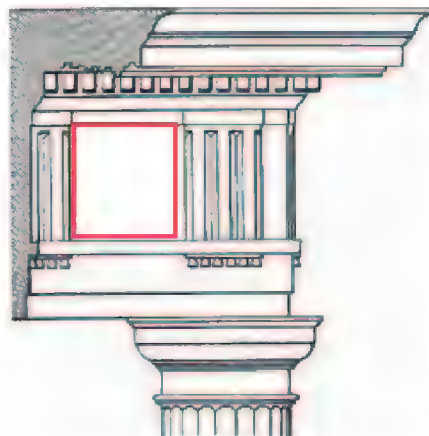
1. _____



2. _____



3. _____

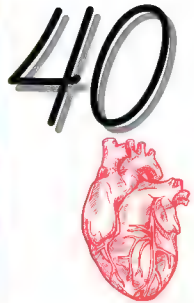


4. _____

**Hellenistic
Greece
Theme:**



Name: Alexander Mosaic from the house of the Faun
Artist: Not Known
Location: Pompeii, Italy
Culture: Republican Roman
Date: 100 BCE
Media: Mosaic



Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

- Roman copy of Greek painting
- Hellenistic propaganda

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
Life of the Artist; Artist Intent

- Copy of a painting by Philoxenos of Eretria

Influence; Connection to other pieces
Innovations/traditions

25,000 BCE	
15,000 BCE	
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4,000 BCE	3,000 BCE
2,500 BCE	2,000 BCE
1,500 BCE	1,000 BCE
900 BCE	800 BCE
700 BCE	600 BCE
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1950 CE	2000 CE
	2010 CE

Name: Great Altar of Zeus and Athena at Pergamon

Artist: Not Known

Location: Turkey

Culture: Hellenistic Greek

Date: 175 BCE

Media: Marble



38 a.



Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

- altar placed on an elevated platform up a dramatic flight of stairs

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
Life of the Artist; Artist Intent

- reference to the Parthenon with its use of the frieze, that is 7 feet high and 400 feet long
- -This parallels the Greek victories over the Gauls (barbarians) in a recent war and Alexander the Great's defeat of the Persians, with the gods' defeat over the giants in mythology

Influence; Connection to other pieces
Innovations/traditions

25,000 BCE	
15,000 BCE	
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1950 CE	2000 CE
2010 CE	

Name: Athena Battling Alcyoneos

Artist: Not Known

Location: Turkey

Culture: Hellenistic Greek

Date: 175 BCE

Media: Marble



38 b.



Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

- Dramatically retells the myth in the context of Greece overwhelming the Persians

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience

Life of the Artist; Artist Intent

- Play on the Parthenon- it's based on the east pediment of the Parthenon

Influence; Connection to other pieces

Innovations/traditions

25,000 BCE	
15,000 BCE	
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1950 CE	2000 CE
	2010 CE

Name: Petra

Artist: Not Known

Location: Jordan

Culture: Nabatean, Ptolomaic and Roman

Date: 400 BCE-100 CE

Media: cut Sandstone



181



Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

- Capital of the Nabateans, a semi nomadic people
- dead are buried in the tombs cut out of the sandstone cliffs
-

Content: What is the work about? (Subject, style, iconography, symbolism)

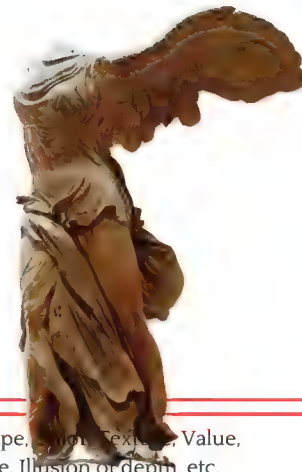
Context: Time/Place/Site/Audience
Life of the Artist; Artist Intent

- City built along a caravan route
- No human remains have ever been found in any of the tombs, and the exact funerary practices of the Nabataeans remain unknown

Influence; Connection to other pieces
Innovations/traditions

25,000 BCE	
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1950 CE	2000 CE
	2010 CE

Name: Nike of Samothrace
Artist: Not Known
Location: Greece
Culture: Hellenistic Greece
Date: 190 BCE
Media: Marble



Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion or depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

- meant to stand in or above a fountain cascading water around rocks below

Content: What is the work about? (Subject, style, iconography, symbolism)

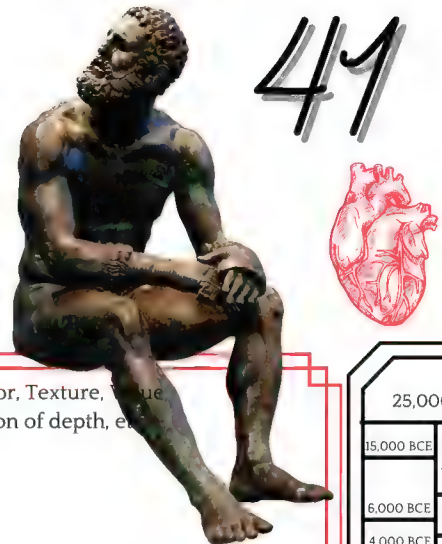
Context: Time/Place/Site/Audience
Life of the Artist; Artist Intent

- meant to be landing on the prow of a ship
- found in 1863 in situ in Samothrace
- commemorates the victory over the Persians

Influence; Connection to other pieces
Innovations/traditions

25,000 BCE	
15,000 BCE	
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1950 CE	2000 CE
2010 CE	

Name: Seated Boxer
Artist: Apollonius of Athens
Location: Rome, Italy
Culture: Hellenistic Greece
Date: 100 BCE
Media: Bronze



Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

- may have been a good luck charm for athletes; evidence of toes worn away by touching

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
Life of the Artist; Artist Intent

- rare Hellenistic bronze
- Breaking away from the traditional idealized, heroic, male nude
- The seated boxer embodies the culture shift of the Hellenistic period
- Still holding onto the pre Hellenistic ideas his body is idealized with perfect muscle, but in contrast, his posture and face show humanity

Influence; Connection to other pieces
Innovations/traditions

25,000 BCE	
15,000 BCE	
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1950 CE	2000 CE
2010 CE	

Fun with Vocab



1. _____

2. _____



Ancient Mosaic Making



Lost wax bronze Casting

Etruscan Theme:



Name: Temple of Minerva

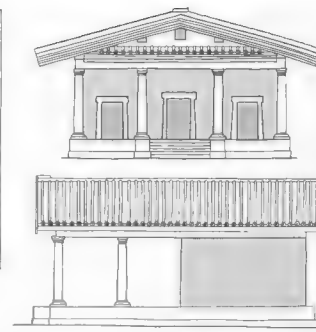
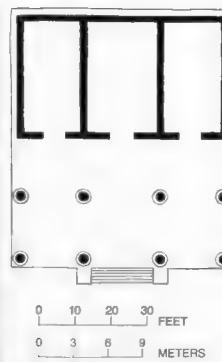
Artist: Not Known

Location: Veii, near Rome, Italy

Culture: Etruscan

Date: 510-500 BCE

Media: wood, mud brick, or tufa



31 a.

Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

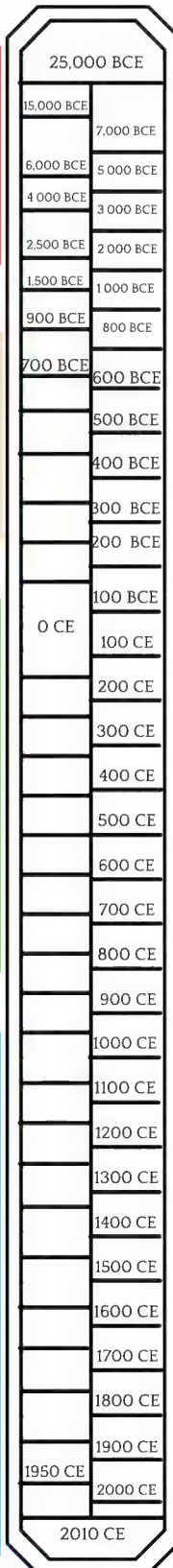
- Not meant to be seen from all sides like the Greek temple.
- It was meant to serve as the house for the statues of the gods
-

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
Life of the Artist; Artist Intent

- Little architecture survives; this model is made from a description left to us by Vitruvius, a Roman architect.

Influence; Connection to other pieces
Innovations/traditions



Name: Sculpture of Apollo
Artist: Master sculptor Vulca
Location: Italy
Culture: Etruscans
Date: 510-500 BCE
Media: terra cotta



31 b.

Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

- Would have been placed on a rooftop

Content: What is the work about? (Subject, style, iconography, symbolism)

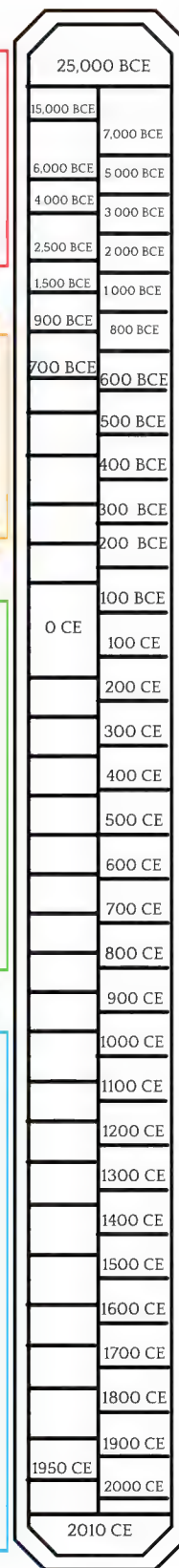
Context: Time/Place/Site/Audience

Life of the Artist; Artist Intent

- Best preserved example found to date of Etruscan temple statuary
- meant to be seen from below

Influence; Connection to other pieces

Innovations/traditions



Name: Sarcophagus of the Spouses

Artist: Not Known

Location: Italy

Culture: Etruscans

Date: 520 BCE

Media: Terra cotta



29

Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

- Sarcophagus of a married couple- ashes are placed inside

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
Life of the Artist; Artist Intent

- both once held objects in their hands
- ancient tradition of reclining while eating; represents a banquet couch
- symbiotic relationship: man has a protective gesture around the woman, while she feeds him; reflects the high status of women in Etruscan society

Influence; Connection to other pieces
Innovations/traditions

25,000 BCE	
15,000 BCE	
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6,000 BCE	5,000 BCE
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2,500 BCE	2,000 BCE
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700 BCE	600 BCE
	500 BCE
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1950 CE	2000 CE
2010 CE	

Name: Tomb of the Triclinium

Artist: Not Known

Location: Tarquinia, Italy

Culture: Etruscan

Date: 480-470 BCE

Media: Tufa and Fresco



32

Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

- Tomb

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
Life of the Artist; Artist Intent

- named after the triclinium, an ancient dining table/couch
- Perhaps a funeral banquet is intended but the mood is celebratory

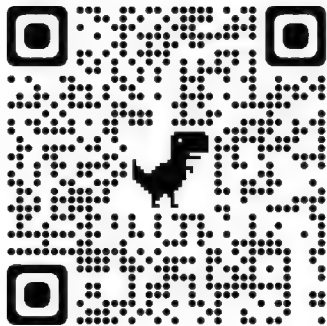
Influence; Connection to other pieces
Innovations/traditions

25,000 BCE	
15,000 BCE	
	7,000 BCE
6,000 BCE	5,000 BCE
4,000 BCE	3,000 BCE
2,500 BCE	2,000 BCE
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1950 CE	2000 CE
2010 CE	

Fun with Vocab



1. _____



Science of Fresco Painting

Republican Roman Theme:



Name: Head of Roman patrician

Artist: Not Known

Location: Italy

Culture: Roman Republic

Date: 75-50 BCE

Media: Marble



42

Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

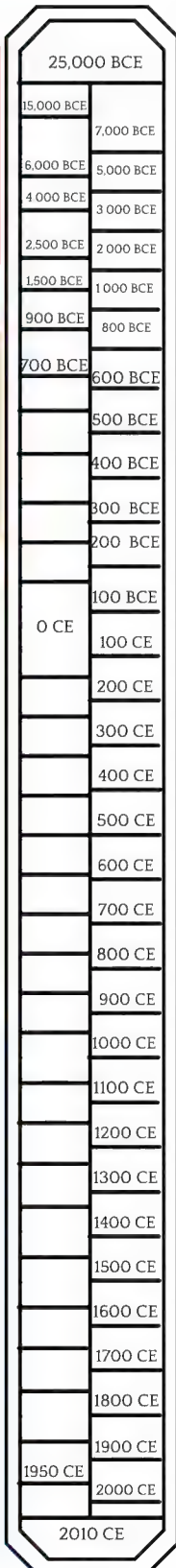
- to display and demonstrate one's noble heritage

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
Life of the Artist; Artist Intent

- busts were usually of men, depicted as elderly
- realism of the portrait shows the influence of the Hellenistic sculptors

Influence; Connection to other pieces
Innovations/traditions



Name: House of the Vettii

Artist: Not Known

Location: Pompeii, Italy

Culture: Imperial Roman

Date: 2nd Century BCE

Media: Stone and Fresco



39

Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

- House
- The Roman house was more than a place to live. It played an important role in Roman societal rituals.
-

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
Life of the Artist; Artist Intent

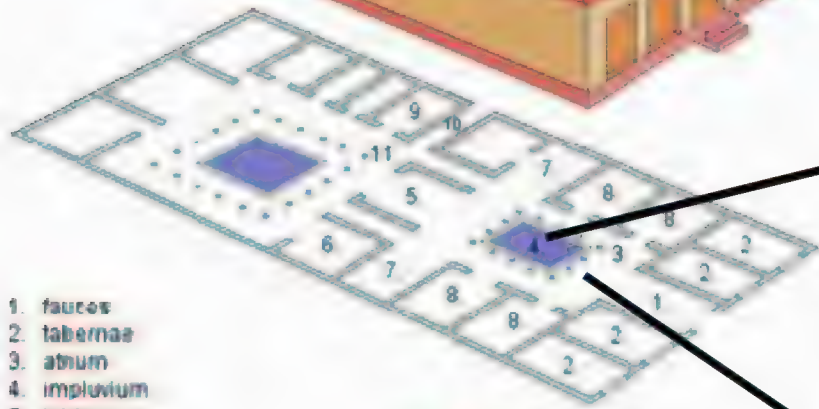
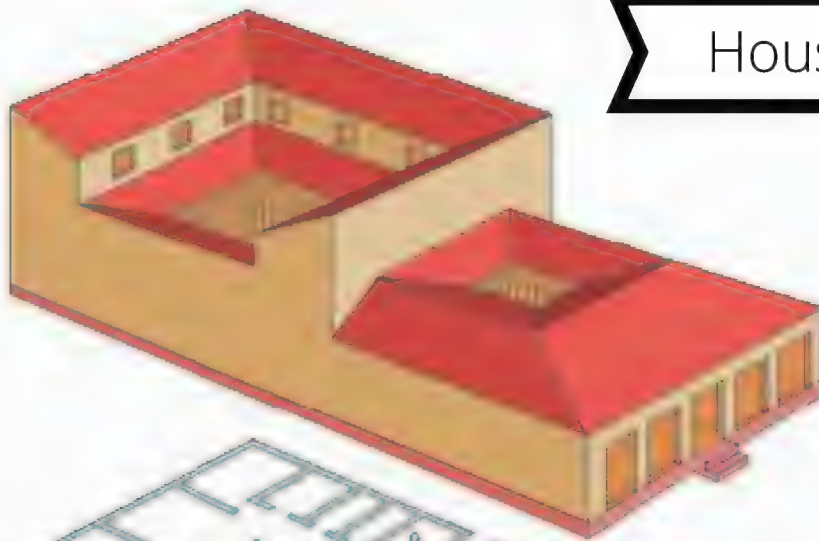
- two brothers owned the house
- both were freedmen who worked as merchants
- They grew out of Etruscan designs.
- Roman houses were places to receive guests and conduct business
- Much of what we know about Roman houses come to us from Pompeii
- Roman houses in Rome itself were different. Most people would have lived in Multistoried apartments.

Influence; Connection to other pieces
Innovations/traditions

25,000 BCE	
15,000 BCE	
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1950 CE	2000 CE
	2010 CE

Fun with Vocab

House of the Vettii



- 1. fauces
- 2. tabernae
- 3. atrium
- 4. impluvium
- 5. tablinum
- 6. triclinium
- 7. aiae
- 8. cubiculum
- 9. culina

- 10. posticum
- 11. peristylum



Imperial Roman Theme:



Name: Augustus of Prima Porta

Artist: Not Known

Location: Rome, Italy

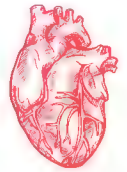
Culture: Imperial Roman

Date: 20 BCE

Media: Marble



43



Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

- Propaganda

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
Life of the Artist; Artist Intent

- Copy of original, many many copies were distributed around the empire
- -Augustus was the son of Octavian who defeated Antony and Cleopatra thus making him the "First Among Equals;" not an Emperor.

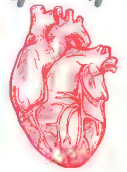
Influence; Connection to other pieces
Innovations/traditions

25,000 BCE	
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2,500 BCE	2,000 BCE
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1950 CE	2000 CE
2010 CE	

Name: Coliseum
or the Flavian Amphitheater
Artist: Not Known
Location: Rome, Italy
Culture: Imperial Roman
Date: 70-80 CE
Media: Stone and Concrete



44



Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value,
Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

- Built to house the gladiatorial competitions
- Bread and Circus (from Latin: **panem et circenses**) to mollify the public

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
Life of the Artist; Artist Intent

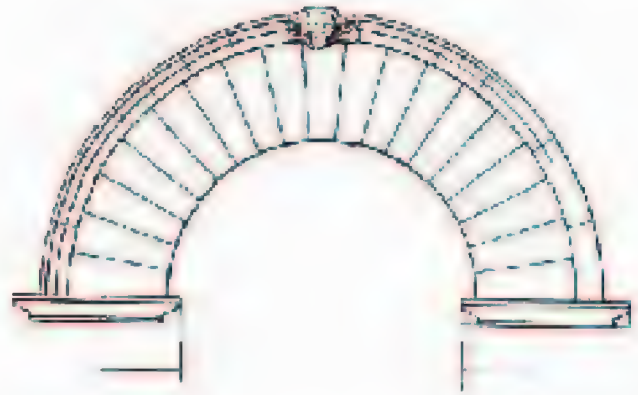
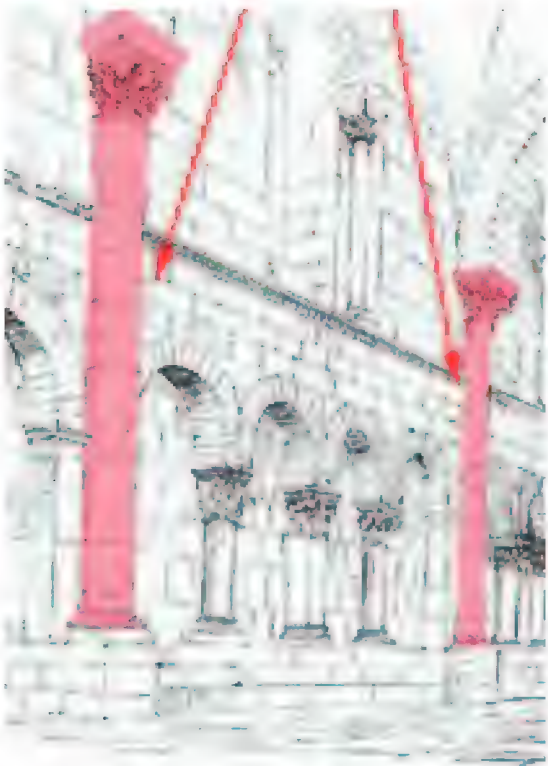
- Was built under the direction of Vespasian and known as the Flavian Amphitheater
- -Built on a man-made lake that had been constructed by Nero for his gardens. This was now public property again.
- -Was named because it was close to a large statue of Nero called the Colossus

Influence; Connection to other pieces
Innovations/traditions

25,000 BCE	
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	2010 CE

Fun with Vocab

Coliseum



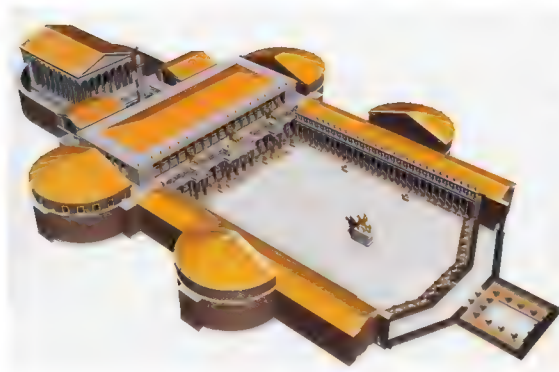
2. _____

1. _____

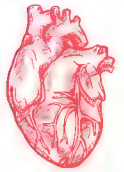


3. _____

Name: Forum of Trajan
Artist: Apollodorus of Damascus
Location: Rome, Italy
Culture: Imperial Roman
Date: 106-113 CE
Media: Concrete, Marble, Brick



45 a.



Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

- Allows citizens to participate in the spoils of the Empire
- Demonstrates the power of Trajan- acts as goodwill offering to the citizens of Rome

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience

Life of the Artist; Artist Intent

- the place where Trajan was to build was already covered with the forums from previous emperors So he got Apollodorus of Damascus to move a good portion of the hill that was in his way of building
- Trajan expanded the Roman empire to its greatest borders
- He was able to build so many things because of the large sum of money he brought home from the war on the Dacians

**Influence; Connection to other pieces
Innovations/traditions**

25,000 BCE	
15,000 BCE	
	7,000 BCE
6,000 BCE	5 000 BCE
4 000 BCE	3 000 BCE
2,500 BCE	2 000 BCE
1,500 BCE	1 000 BCE
900 BCE	800 BCE
700 BCE	600 BCE
	500 BCE
	400 BCE
	300 BCE
	200 BCE
	100 BCE
0 CE	100 CE
	200 CE
	300 CE
	400 CE
	500 CE
	600 CE
	700 CE
	800 CE
	900 CE
	1000 CE
	1100 CE
	1200 CE
	1300 CE
	1400 CE
	1500 CE
	1600 CE
	1700 CE
	1800 CE
	1900 CE
1950 CE	2000 CE
	2010 CE

Name: Column of Trajan
Artist: Apollodorus of Damascus
Location: Rome, Italy
Culture: Imperial Roman
Date: 106-113 CE
Media: Marble



45 b.



Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

- narrates two campaigns that Trajan fought the Dacians
- to commemorate the victory, Trajan commissioned a forum
- towering over the forum- marks the height of the hill removed to build the forum

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience Life of the Artist; Artist Intent

- completed 113 CE
- Dedicated to Emperor Trajan (b 53, d. 117 CE) in honor of his victory over Dacia (101-02 and 105-06 CE)
- Dacia = modern day Romania
- they were a "troublesome neighbor" to Rome and were also rich in natural resources
-

Influence; Connection to other pieces Innovations/traditions

25,000 BCE	
15,000 BCE	
	7,000 BCE
6,000 BCE	5,000 BCE
4,000 BCE	3,000 BCE
2,500 BCE	2,000 BCE
1,500 BCE	1,000 BCE
900 BCE	800 BCE
700 BCE	600 BCE
	500 BCE
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	1400 CE
	1500 CE
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	1800 CE
	1900 CE
1950 CE	2000 CE
	2010 CE

Name: Markets of Trajan
Artist: Apollodorus of Damascus
Location: Rome, Italy
Culture: Imperial Roman
Date: 106-113 CE
Media: Marble, brick, concrete



45^{c.}

Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

- Shops and offices

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience

Life of the Artist; Artist Intent

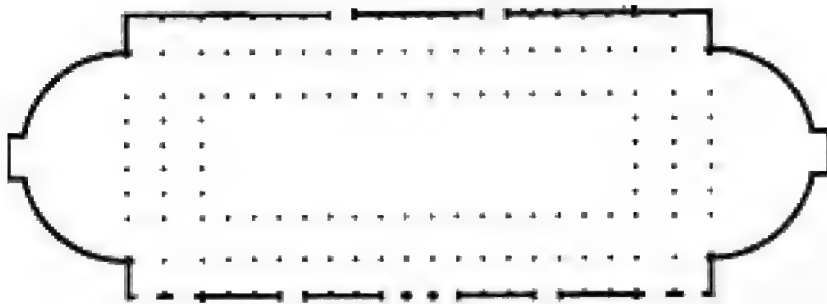
- Shows the power and focus of Trajan and his rule
- o Emphasis on the people
- - Important because more emphasis on people rather than the individual ruler
- - May have been built to relocate the offices that were moved by the building of the Trajan Forum

Influence; Connection to other pieces
Innovations/traditions

25,000 BCE	
15,000 BCE	
	7,000 BCE
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1950 CE	2000 CE
2010 CE	

Fun with Vocab

Forum of Trajan

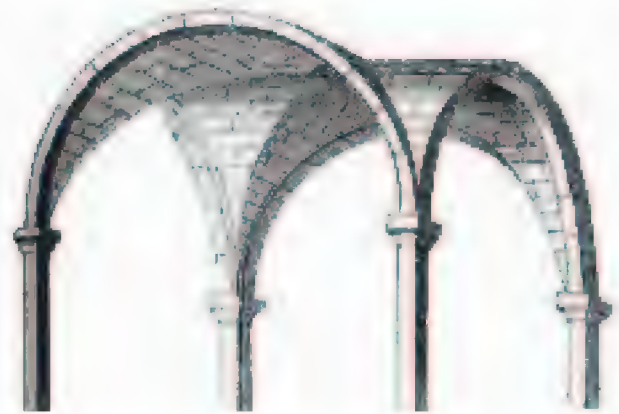


1.

2.



3.



4.

Name: Pantheon

Artist: Hadrian

Location: Rome, Italy

Culture: Imperial Roman

Date: 125 CE

Media: Concrete with stone facing



Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

- Temple was built for all of the gods

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience

Life of the Artist; Artist Intent

- Most influential building in the world
- -Commissioned by Emperor Hadrian who loved the classics-
Former glories revisited

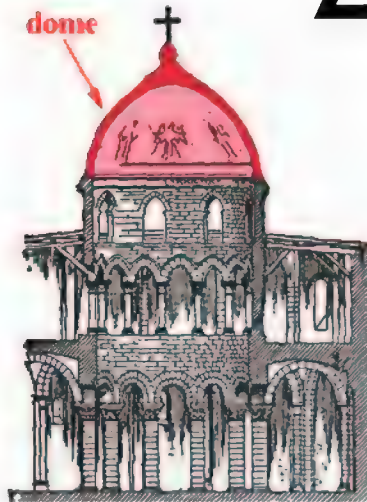
Influence; Connection to other pieces

Innovations/traditions

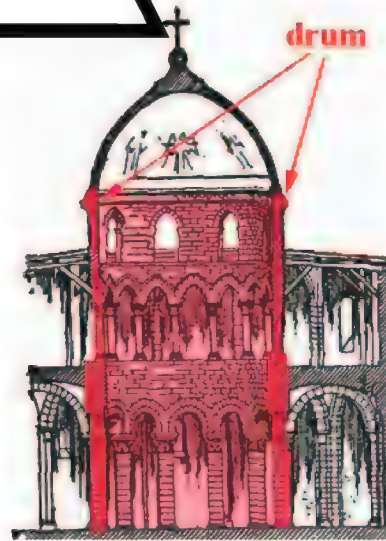
25,000 BCE	
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Fun with Vocab

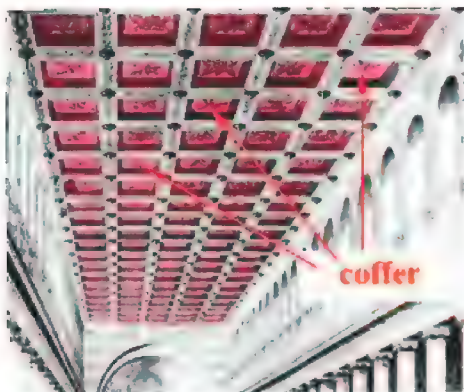
Pantheon



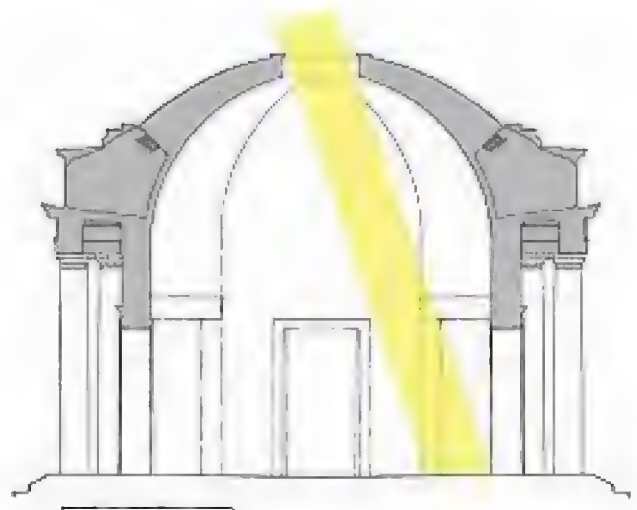
1. _____



2. _____



3. _____



4. _____

Name: Ludovisi Battle Sarcophagus
Artist: Not Known
Location: Rome, Italy
Culture: Late Imperial Rome
Date: 250 CE
Media: Marble



47



Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

- Burial box

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
Life of the Artist; Artist Intent

A major transition as the Romans used to cremate... now bury their dead

Influence; Connection to other pieces
Innovations/traditions

25,000 BCE	
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1950 CE	2000 CE
2010 CE	

Unit 3

Early Europe



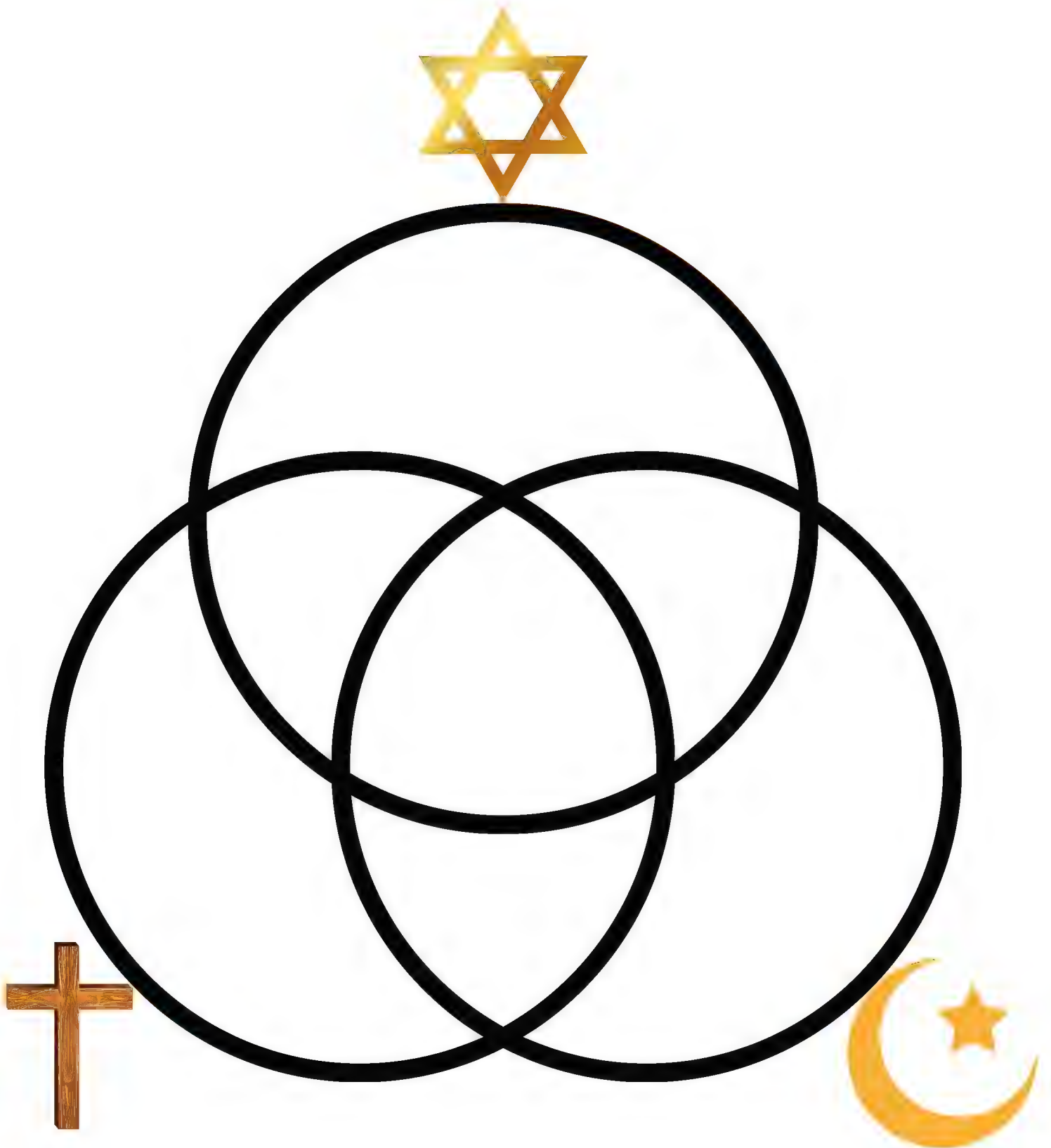
Part 1

Medieval Europe




Late Antiquity Theme:



Abrahamic Religions



Abrahamic Religions

			
Founder/ Main Person			
Holy Book			
Place of Worship			
Holy City			

Name: Catacombs of Priscilla

Artist: Not Known

Location: Rome, Italy

Culture: Late Antiquity

Date: 200–400 CE

Media: Tufa and Fresco



48

Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

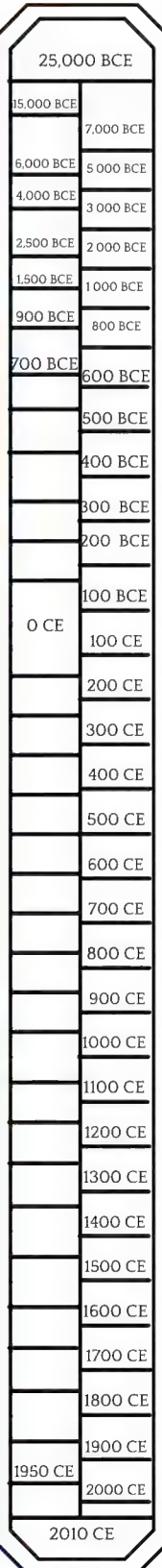
- Burial site for the Christians
- Illustrates the parallels between Old and New Testaments

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
Life of the Artist; Artist Intent

- Shepherd will rescue individual sheep (sinners) who stray
- -Based off of Christ's self-description in the Gospel of John
- In later Christian art, Christ will become more royal with robes and halos as motifs.
- Jonah and Daniel Stories

Influence; Connection to other pieces
Innovations/traditions



Name: Santa Sabina

Artist: Not Known

Location: Rome Italy

Culture: Late Antiquity

Date: 422-432 CE

Media: Brick, stone, wooden roof



49

Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

- Christian worship space

Content: What is the work about? (Subject, style, iconography, symbolism)

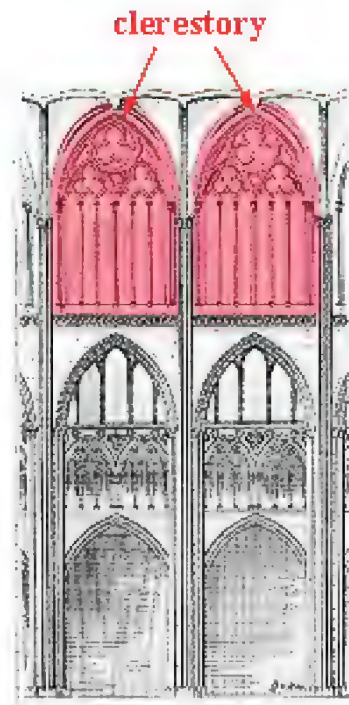
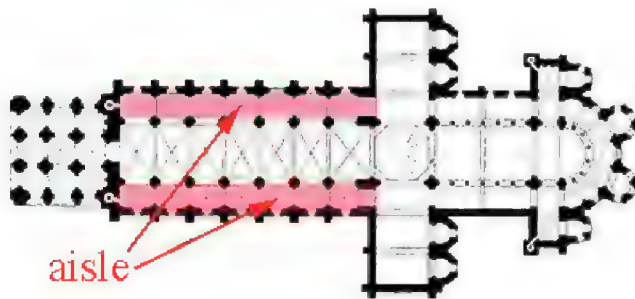
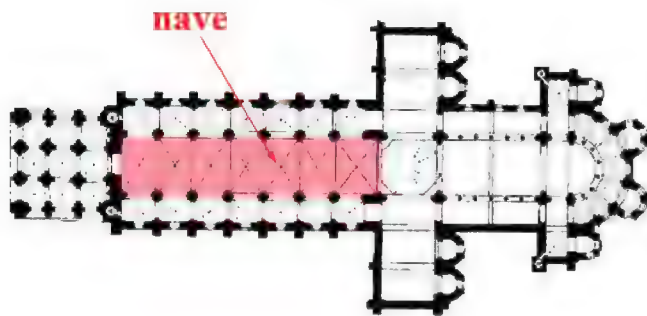
Context: Time/Place/Site/Audience
Life of the Artist; Artist Intent

- modeled on Old St. Peter's
- Spolia: tall slender columns taken from the temple of Juno; shows the triumph of Christianity over paganism
- as in the Jewish tradition, men and women stood separately; men in the nave, women in the aisles

Influence; Connection to other pieces
Innovations/traditions

25,000 BCE	
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	1400 CE
	1500 CE
	1600 CE
	1700 CE
	1800 CE
	1900 CE
1950 CE	2000 CE
	2010 CE

Fun with Vocab



Name: Rebecca and Eliezer at the Well

from the Vienna Genesis

Artist: Not Known

Location: Byzantine Empire

Culture: Early Byzantine

Date: 500 CE

Media: Illuminated Manuscript



50 a.

Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

- Illustration/ text of the Old Testament Book of Genesis

Content: What is the work about? (Subject, style, iconography, symbolism)

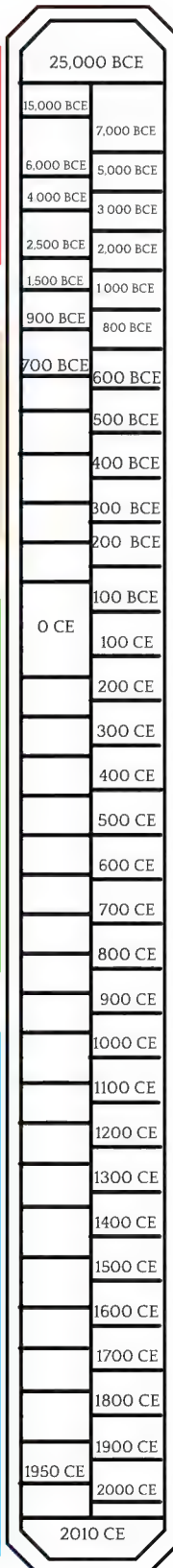
Context: Time/Place/Site/Audience

Life of the Artist; Artist Intent

- artists had some classical training as the images demonstrate contrapposto, foreshortening, shadowing, perspective
- origin unknown; perhaps Constantinople/ Antioch; purple parchment indicates it was created in a royal workshop
- first surviving illustrations of the stories from Genesis
- partial manuscript: 48 of 192 illustrations survive

Influence; Connection to other pieces

Innovations/traditions



Name: Jacob Wrestles the Angel
from the Vienna Genesis

Artist: Not Known

Location: Byzantine Empire

Culture: Early Byzantine

Date: 500 CE

Media: Illuminated Manuscript



50b.

Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value,
Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

- Illustration/ text of the Old Testament Book of Genesis

Content: What is the work about? (Subject, style, iconography, symbolism)

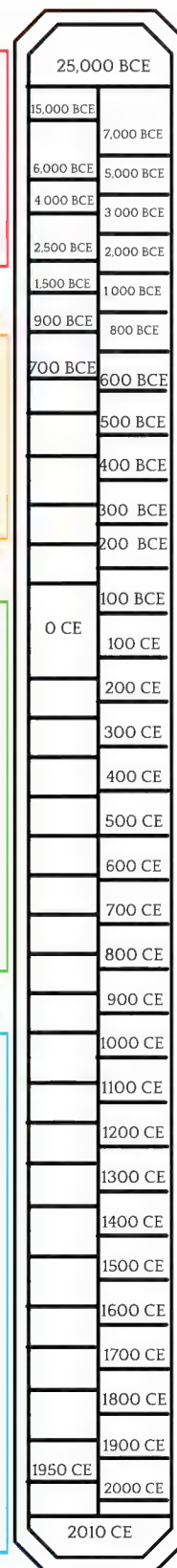
Context: Time/Place/Site/Audience

Life of the Artist; Artist Intent

- artists had some classical training as the images demonstrate contrapposto, foreshortening, shadowing, perspective
- origin unknown; perhaps Constantinople/Antioch; purple parchment indicates it was created in a royal workshop
- first surviving illustrations of the stories from Genesis
- partial manuscript: 48 of 192 illustrations survive

Influence; Connection to other pieces

Innovations/traditions



Byzantine Theme:



Name: San Vitale

Artist: Not Known

Location: Ravenna, Italy

Culture: Early Byzantine

Date: 525 CE

Media: Brick, Marble Stone, Mosaic



51 a.

Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

- martyrium- church or shrine built over the place where a saint was martyred

Content: What is the work about? (Subject, style, iconography, symbolism)

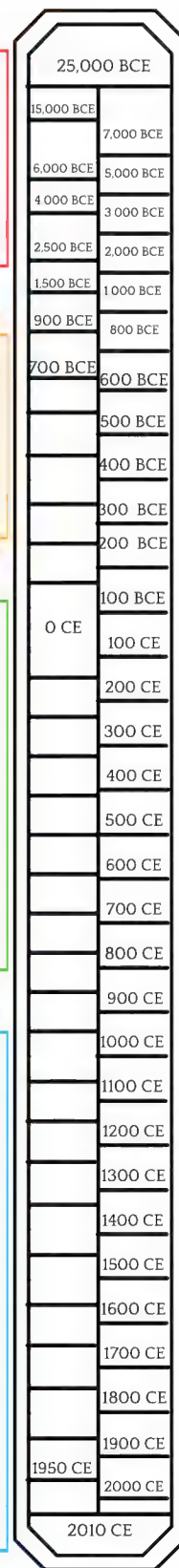
Context: Time/Place/Site/Audience

Life of the Artist; Artist Intent

- church served as part of the Byzantine outpost in the western Byzantine Empire
- Ravenna took over for the capital of the West Roman Empire, when the Empire split and Rome was sacked.

Influence; Connection to other pieces

Innovations/traditions



Name: Justinian Mosaic
Artist: Not Known
Location: Ravenna, Italy
Culture: Early Byzantine
Date: 525 CE
Media: Mosaic



51 b.

Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

- shows the Emperor/Empress participating in the mass; beyond that, they hold the keys of salvation
- Their position over the altar reinforces that point

Content: What is the work about? (Subject, style, iconography, symbolism)

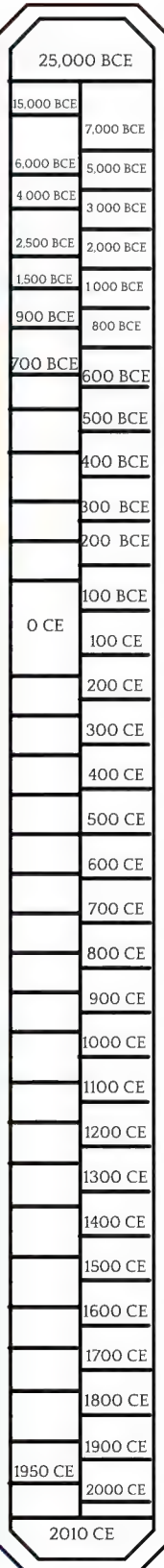
Context: Time/Place/Site/Audience

Life of the Artist; Artist Intent

- Banker Julianus Argentarius financed the building of San Vitale
- archbishop Maximianus is the only participant labelled
-

Influence; Connection to other pieces

Innovations/traditions



Name: Theodora Mosaic
Artist: Not Known
Location: Ravenna, Italy
Culture: Early Byzantine
Date: 525 CE
Media: Mosaic



51 c.

Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

- shows the Emperor/Empress participating in the mass; beyond that, they hold the keys of salvation
- Their position over the altar reinforces that point

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
Life of the Artist; Artist Intent

- -The three Magi are depicted on her purple robe, with the third hidden by the folds in her robe. This suggests she may be the third magi herself- again the royal couple hold the key to your personal salvation
- -Theodora was the wife of Emperor Justinian.
- -The mosaic shows the power that Theodora possessed in the empire.

Influence; Connection to other pieces
Innovations/traditions

25,000 BCE	
15,000 BCE	
	7,000 BCE
6,000 BCE	5,000 BCE
4,000 BCE	3,000 BCE
2,500 BCE	2,000 BCE
1,500 BCE	1,000 BCE
900 BCE	800 BCE
700 BCE	600 BCE
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1950 CE	2000 CE
	2010 CE

Name: Hagia Sophia

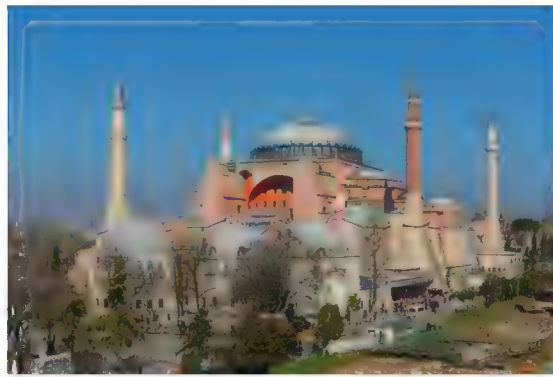
Artist: Anthemius and Isidorus

Location: Constantinople/ Istanbul

Culture: Early Byzantine

Date: 532-537 CE

Media: Brick, stone, mosaic



52



Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value,
Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

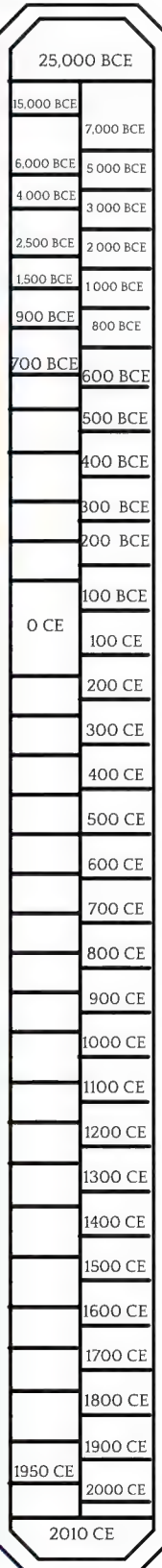
- AXIS MUNDI

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
Life of the Artist; Artist Intent

- Hagia Sophia means "holy wisdom"
- minarets added during the Islamic period, when Hagia Sophia functioned as a mosque; now is a museum
- patrons: Justinian and Theodora after the Nika revolt destroyed the previous church in 532

Influence; Connection to other pieces
Innovations/traditions



Name: Virgin (Theotokos) and Child between Saints Theodore and George

Artist: Unknown

Location:

Culture: Early Byzantine

Date: 6th Century CE

Media: Encaustic on Wood



54

Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

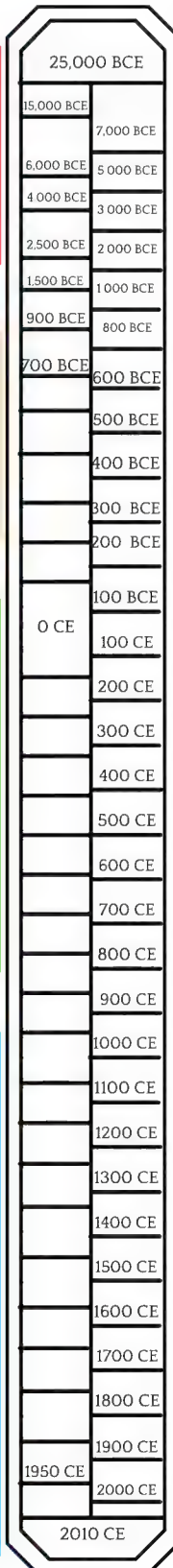
- Icon- serves to focus prayer

Content: What is the work about? (Subject, style, iconography, symbolism)

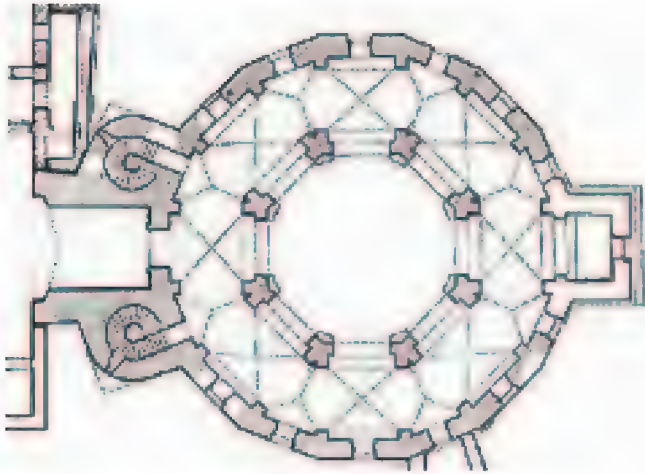
Context: Time/Place/Site/Audience
Life of the Artist; Artist Intent

- placed in a medieval monastery (Monastery of St. Catherine, Mount Sinai, Egypt)
- assumed to be painted by three different artists as the three groups have different styles

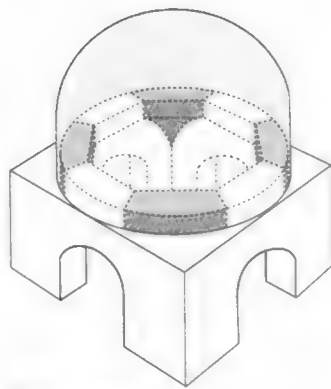
Influence; Connection to other pieces
Innovations/traditions



Fun with Vocab



Pendentives



Squinches

Early Western Theme:



Name: Merovingian looped fibulae

Artist: Not Known

Location: France

Culture: early medieval Europe

Date: 550 BCE

Media: Silver gilt with inlay of garnets and other stones



53

Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

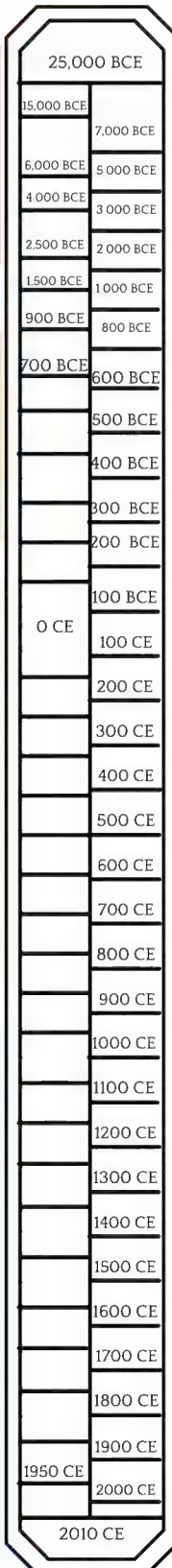
- Fibula (a decorative pin, used by the Romans and Etruscans)
- Symbols of status for early Medieval warrior lords (was originally popular in imperial Rome and the Byzantine empire)

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
Life of the Artist; Artist Intent

- Fibulae were symbols of prestige-
- decline of the classical tradition
- Belonged to a wealthy Merovingian (Frankish) woman, found at a 'barbarian' grave
- A brooch consisting of 3 parts: body, pin, & catch

Influence; Connection to other pieces
Innovations/traditions



Name: St Matthew Carpet page from the Lindisfarne Gospels

Artist: Not Known

Culture: Hiberno Saxon

Date: 700 CE

Media: Illuminated Manuscript



55 a.

Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

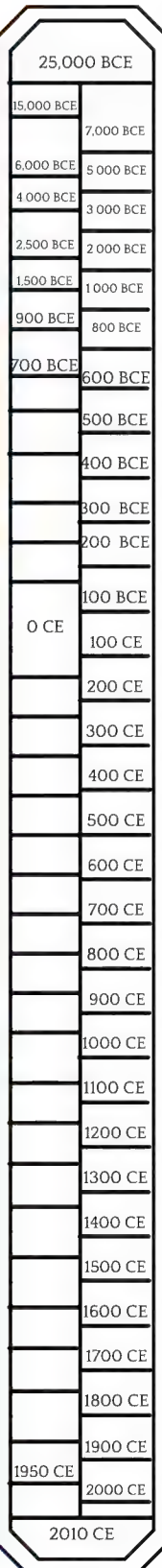
- meant for meditation

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
Life of the Artist; Artist Intent

- elongated figures get lost in the maze of "S" shapes
- mixes celtic imagery and Christian theology

Influence; Connection to other pieces
Innovations/traditions



Name: St. Luke Portrait from the Lindisfarne Gospels

Artist: Not Known

Culture: Hiberno Saxon

Date: 700 CE

Media: Illuminated Manuscript



55b.

Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

- To introduce the Gospel of St. Luke

Content: What is the work about? (Subject, style, iconography, symbolism)

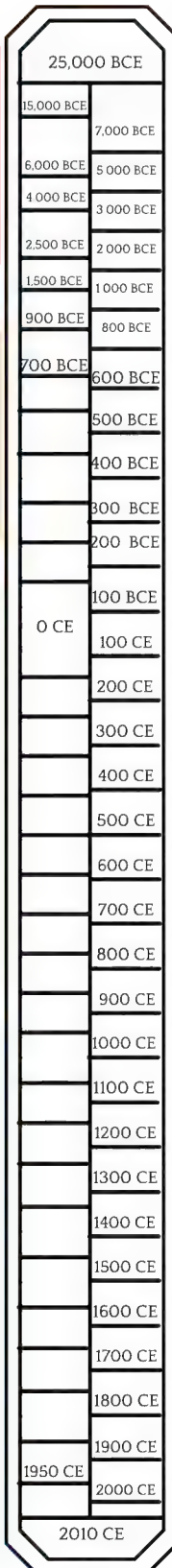
Context: Time/Place/Site/Audience

Life of the Artist; Artist Intent

- identity of the calf is acknowledged by the latin phrase "imago vituli"
- (The other portrait pages indicate imago hominus, imago leonis, and imago aquilae)
- The beard gives luke the weight of authority, but he is depicted as being young

Influence; Connection to other pieces

Innovations/traditions



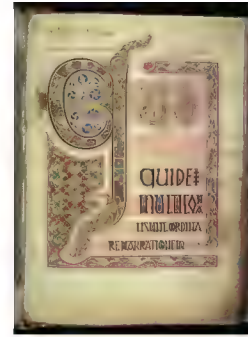
Name: St Luke incipit* page from the Lindisfarne Gospels

Artist: Not Known

Culture: Hiberno Saxon

Date: 700 CE

Media: Illuminated Manuscript



55c.

Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

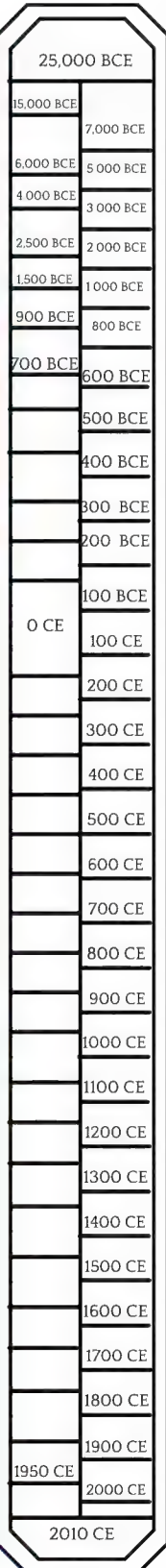
- Begins the text of the Gospel of St. Luke

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
Life of the Artist; Artist Intent

- *incipit -the opening words of a text, manuscript, early printed book, or chanted liturgical text.

Influence; Connection to other pieces
Innovations/traditions



Fun with Vocab



Romanesque Theme:



Name: Church of Sainte-Foy

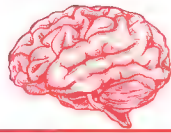
Artist: Not Known

Location: France

Culture: Romanesque

Date: 1050- 1130 CE

Media: Stone



58 a.

Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

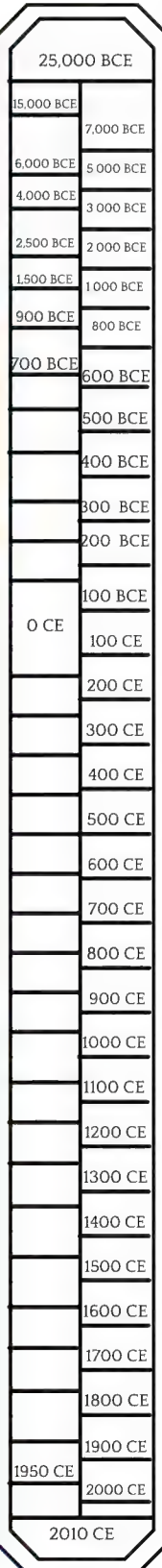
- built to handle a large number of pilgrims: wide transept,
- large ambulatory with radiating chapels

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
Life of the Artist; Artist Intent

- Church built on the pilgrimage route to Santiago de Compostela
- part of a monastery where monks lived, prayed and worked.

Influence; Connection to other pieces
Innovations/traditions



Name: Church of Sainte-Foy: Tympanum

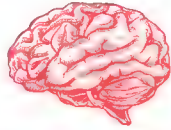
Artist: Not Known

Location: France

Culture: Romanesque

Date: 1050- 1130 CE

Media: Stone



58b.

Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

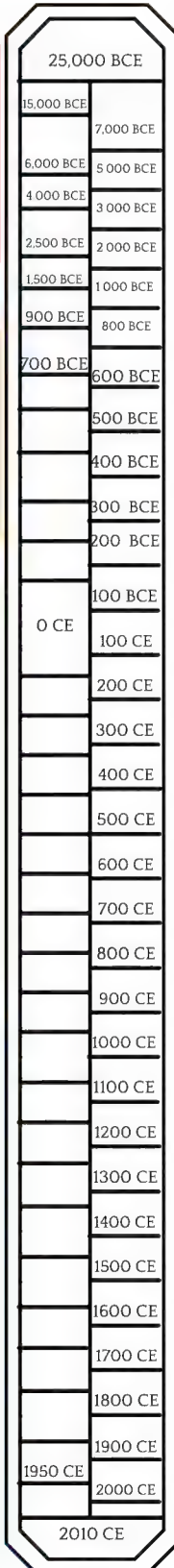
- hell with the damned on the right; saved on the left- you enter on the side of the damned and exit on the side of the saved
- subject of the Tympanum reminds the pilgrims why they have come on pilgrimage

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
Life of the Artist; Artist Intent

- Tympana such as this were common to Romanesque churches

Influence; Connection to other pieces
Innovations/traditions



Name: Reliquary of Sainte-Foy

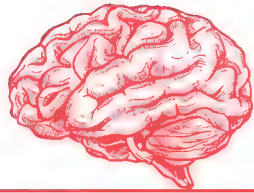
Artist: Not Known

Location: France

Culture: Romanesque

Date: 1050- 1130 CE

Media: Stone



58c.

Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

- holds the relics of Sainte Foy- including the skull

Content: What is the work about? (Subject, style, iconography, symbolism)

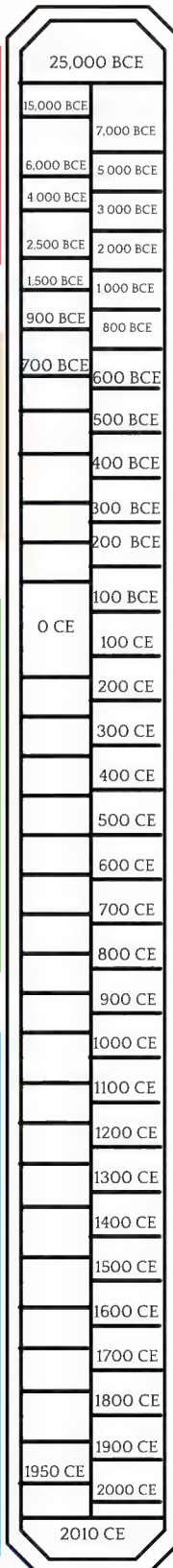
Context: Time/Place/Site/Audience

Life of the Artist; Artist Intent

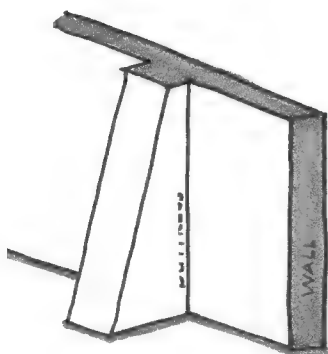
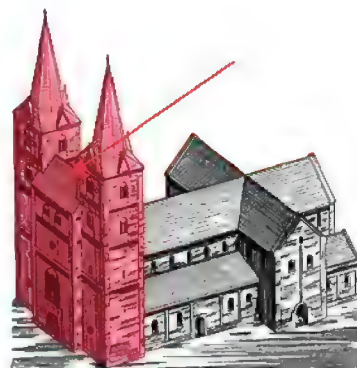
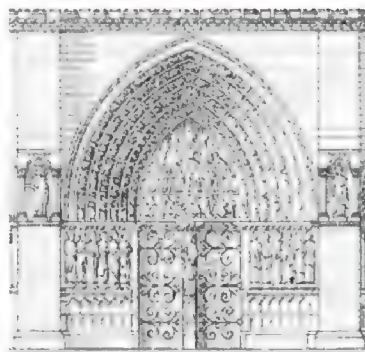
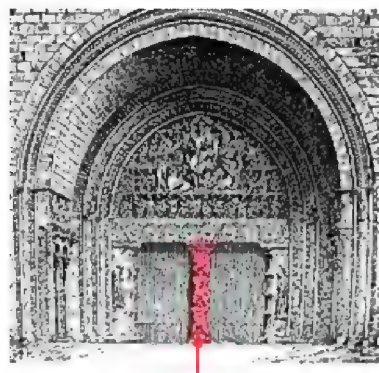
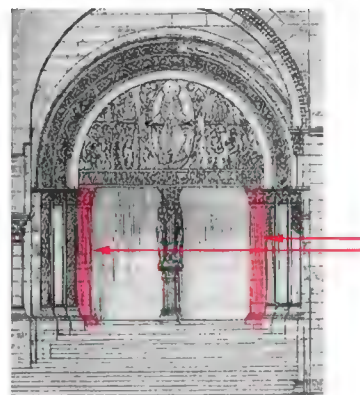
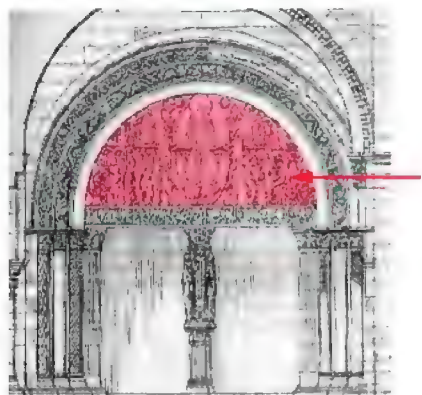
- the girl refused to offer sacrifice to the pagan gods and was killed for her belief
- one of the earliest large scale reliquaries in the Middle Ages
- So famous that it was originally located in a monastery in Agen but the monks at Conques plotted to steal it in order to attract more wealth and visitors.

Influence; Connection to other pieces

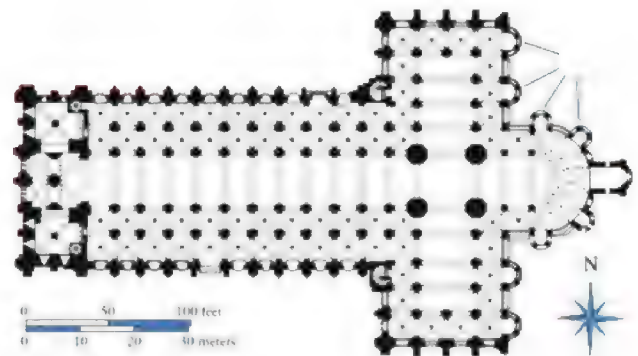
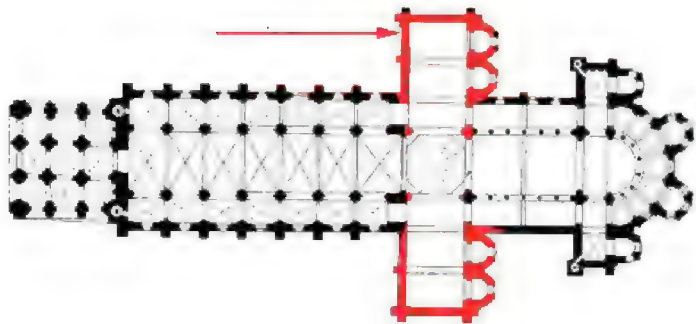
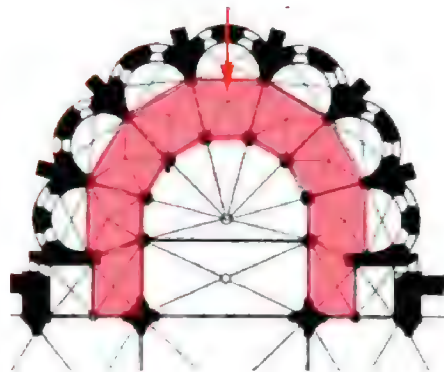
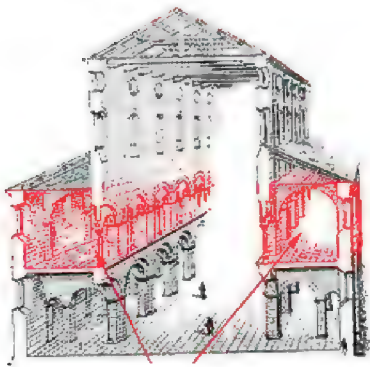
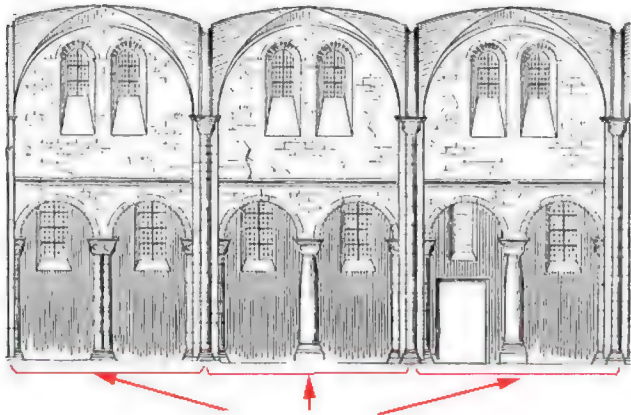
Innovations/traditions



Fun with Vocab



Fun with Vocab



Name: Bayeux Tapestry

Artist: Not Known

Location: England

Culture: Romanesque

Date: 1066-1080 CE

Media: Embroidery on linen



Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

- tells the story (in Latin) of the battle of Hastings in 1066
- uncertain how this was meant to be displayed

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
Life of the Artist; Artist Intent

- commissioned by Bishop Odo, half brother to William the Conqueror
- -Designed by a man, made by a woman
- 75 scenes, 600 people, 230 ft long
- -Narrative tradition that goes back to the Column of Trajan
- Because the tapestry was made within a generation of the Norman defeat of the Anglo-Saxons, it is considered to be a somewhat accurate representation of events.

Influence; Connection to other pieces
Innovations/traditions

25,000 BCE	
15,000 BCE	
	7,000 BCE
6,000 BCE	5,000 BCE
4,000 BCE	3,000 BCE
2,500 BCE	2,000 BCE
1,500 BCE	1,000 BCE
900 BCE	800 BCE
700 BCE	600 BCE
	500 BCE
	400 BCE
	300 BCE
	200 BCE
	100 BCE
0 CE	100 CE
	200 CE
	300 CE
	400 CE
	500 CE
	600 CE
	700 CE
	800 CE
	900 CE
	1000 CE
	1100 CE
	1200 CE
	1300 CE
	1400 CE
	1500 CE
	1600 CE
	1700 CE
	1800 CE
	1900 CE
1950 CE	2000 CE
	2010 CE

Gothic Theme:



Name: Chartres Cathedral

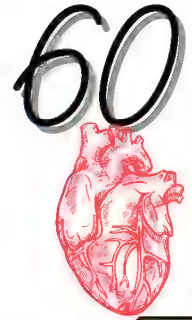
Artist: Not Known

Location: Chartres France

Culture: Gothic

Date: 1145-1155 CE

Media: Limestone, stained glass



Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

- Pilgrimage site

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience

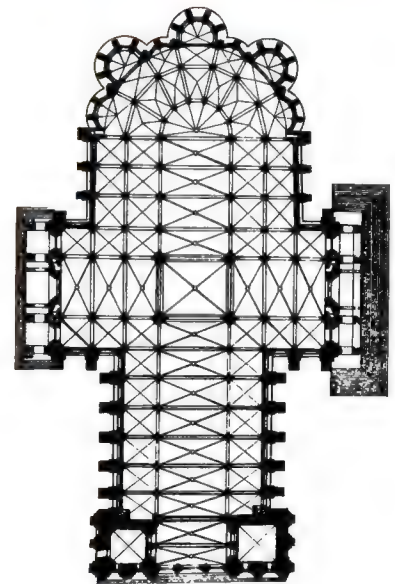
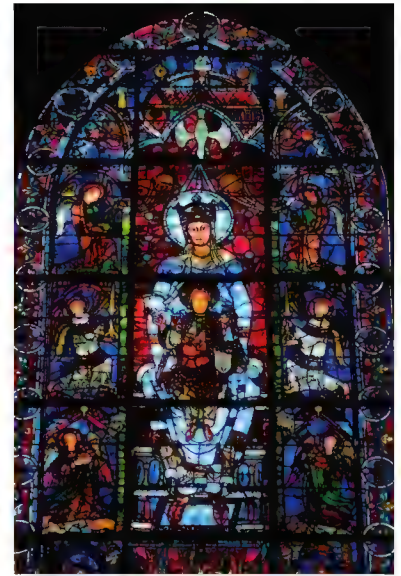
Life of the Artist; Artist Intent

- Chartres has always been associated with the worship of the Virgin Mary
- 9th century: the church received a relic* from Constantinople: the tunic of Mary (or the Sancta Camisia)
- this relic made the church a hugely popular pilgrimage site
- the Romanesque church on the original site burned down in 1194--but the tunic was found three days later, unharmed!
-

Influence; Connection to other pieces

Innovations/traditions

25,000 BCE	
15,000 BCE	
	7,000 BCE
6,000 BCE	5,000 BCE
4,000 BCE	3,000 BCE
2,500 BCE	2,000 BCE
1,500 BCE	1,000 BCE
900 BCE	800 BCE
700 BCE	600 BCE
	500 BCE
	400 BCE
	300 BCE
	200 BCE
	100 BCE
0 CE	100 CE
	200 CE
	300 CE
	400 CE
	500 CE
	600 CE
	700 CE
	800 CE
	900 CE
	1000 CE
	1100 CE
	1200 CE
	1300 CE
	1400 CE
	1500 CE
	1600 CE
	1700 CE
	1800 CE
	1900 CE
1950 CE	2000 CE
2010 CE	



Name: Röttgen Pietà
Artist: Not Known
Culture: Gothic
Date: 1300–1325 CE
Media: Painted Wood



Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

- One of the Stations of the Cross
- object of focus during prayer

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience Life of the Artist; Artist Intent

- Late Gothic is very Dramatic
- Originally depictions of Christ on the cross would demonstrate the Christus triumphans, like in the Lindisfarne Gospel
- Demonstrates belief that connection to god could be achieved through emotion

Influence; Connection to other pieces Innovations/traditions

25,000 BCE	
15,000 BCE	
	7,000 BCE
6,000 BCE	5,000 BCE
4,000 BCE	3,000 BCE
2,500 BCE	2,000 BCE
1,500 BCE	1,000 BCE
900 BCE	800 BCE
700 BCE	600 BCE
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	1600 CE
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	1900 CE
1950 CE	2000 CE
	2010 CE

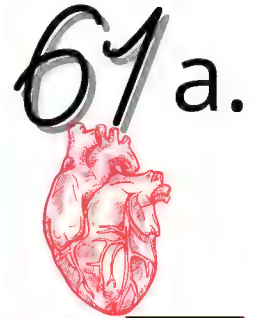
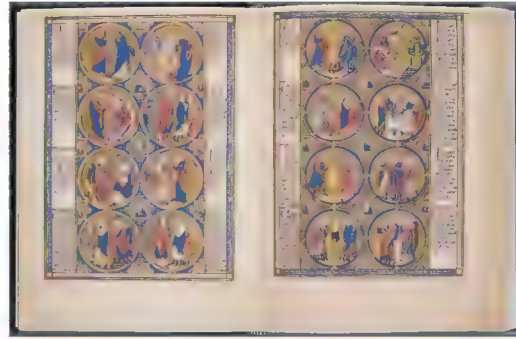
Name: Scenes from the Apocalypse from the Paris-Oxford-London Bible Moralisee

Artist: Not Known

Culture: Gothic

Date: 1225 CE

Media: Illuminated manuscript



Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

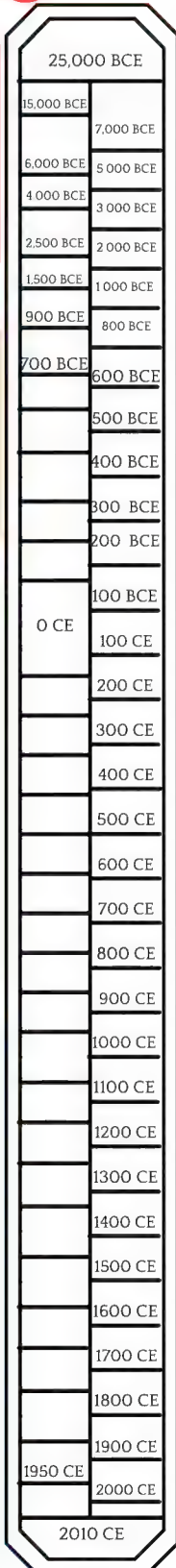
- Heavily illustrated copies of the Bible commissioned by wealthy patrons that visually and textually interpreted select Bible stories for a specific purpose

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
Life of the Artist; Artist Intent

- Made for Louis IX of France
- made to teach him morality and religion, and how to be a good king through cultural connections and visual interpretations.

Influence; Connection to other pieces
Innovations/traditions



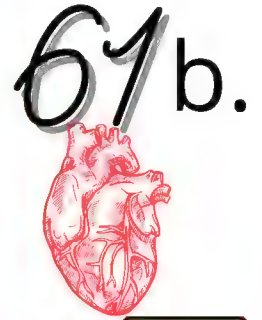
Name: Dedication page with Blanche of Castile and King Louis IX of France from the Bible of Saint Louis

Artist: Not Known

Culture: Gothic

Date: 1225 CE

Media: Illuminated manuscript



Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

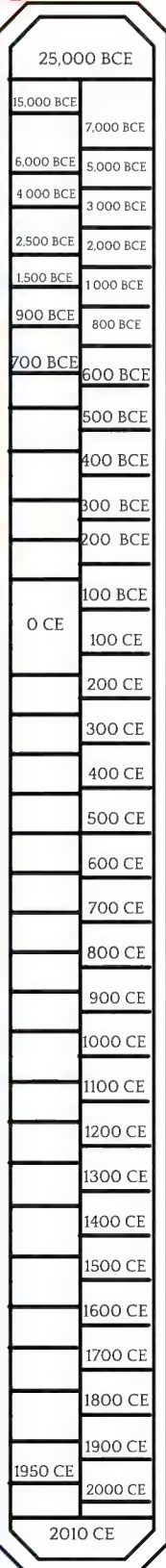
- Heavily illustrated copies of the Bible commissioned by wealthy patrons that visually and textually interpreted select Bible stories for a specific purpose

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
Life of the Artist; Artist Intent

- Made for Louis IX of France
- made to teach him morality and religion, and how to be a good king through cultural connections and visual interpretations.

Influence; Connection to other pieces
Innovations/traditions



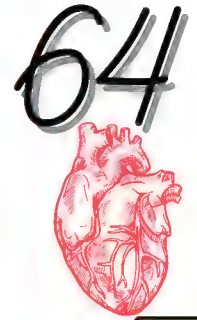
Name: Golden Haggadah

Artist: Not Known

Culture: Gothic

Date: 1320CE

Media: Illuminated manuscript



Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

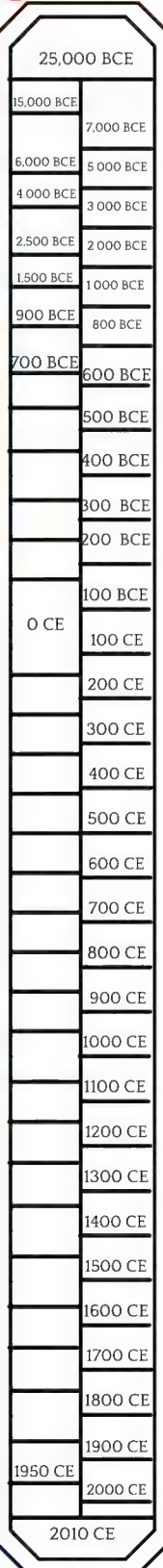
- Haggadah- to be read at the Passover Seder
- Haggadah means narration; fulfills the commandment to tell the story of the exodus from Egypt/God's mercy

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
Life of the Artist; Artist Intent

- Wealthy Jewish Patrons commissioned luxury goods, the same way that Muslims and Christians would
- For private home use; avoids the restriction to not have images in the synagogue
- Christian artists illuminated the image; the text written by Jewish scribe
- painted in Spain; reads right to left

Influence; Connection to other pieces
Innovations/traditions





The Plagues

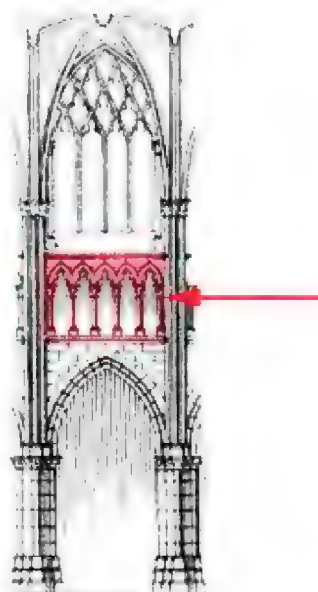
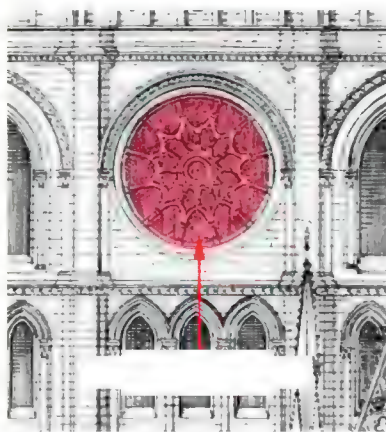
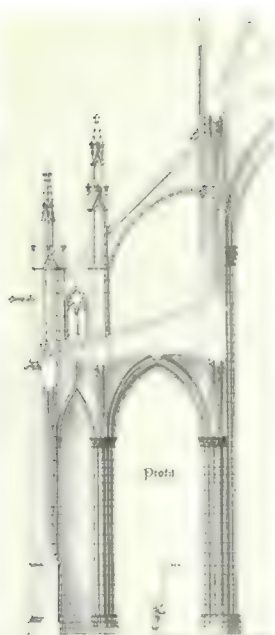
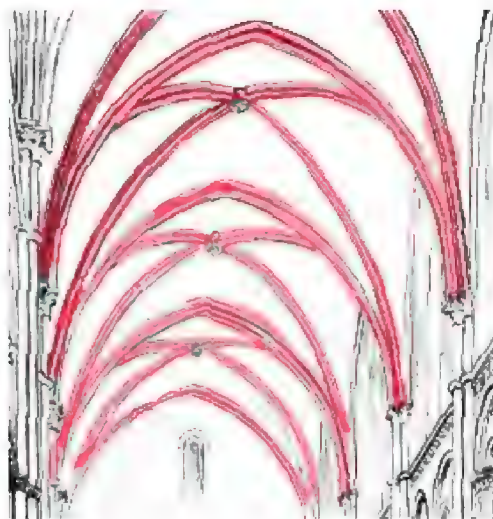
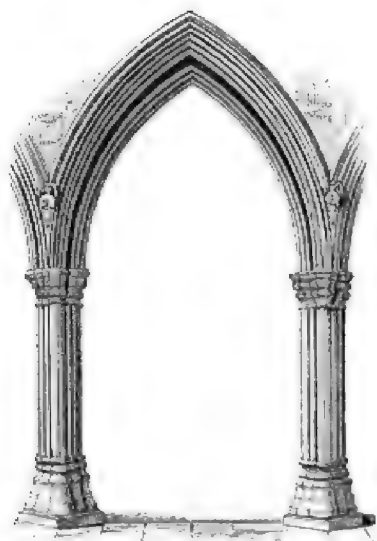


Preparing for the Passover



The Exodus

Fun with Vocab



Unit 3

Early Europe and Colonial America



Part 2

Renaissance - Neoclassical

Name: Arena (Scrovegni) Chapel

Artist: Giotto

Location: Padua, Italy

Culture: Proto-Renaissance

Date: 1303

Media: Fresco



63

Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

- Built to expiate the sin of usury through which the Scrovegni family amassed their fortune
- Depicts the Final Judgement, Life of Mary/ Christ

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
Life of the Artist; Artist Intent

- Built over an ancient Roman arena, hence the name
- Also called the Scrovegni chapel after the patron family
-

Influence; Connection to other pieces
Innovations/traditions

25,000 BCE	
15,000 BCE	
	7,000 BCE
6,000 BCE	5,000 BCE
4,000 BCE	3,000 BCE
2,500 BCE	2,000 BCE
1,500 BCE	1,000 BCE
900 BCE	800 BCE
700 BCE	600 BCE
	500 BCE
	400 BCE
	300 BCE
	200 BCE
	100 BCE
0 CE	100 CE
	200 CE
	300 CE
	400 CE
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	1200 CE
	1300 CE
	1400 CE
	1500 CE
	1600 CE
	1700 CE
	1800 CE
	1900 CE
1950 CE	2000 CE
	2010 CE

Name: Lamentation from the Arena
(Scrovegni) Chapel

Artist: Giotto

Location: Padua, Italy

Culture: Proto-Renaissance

Date: 1303

Media: Fresco



63

Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value,
Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

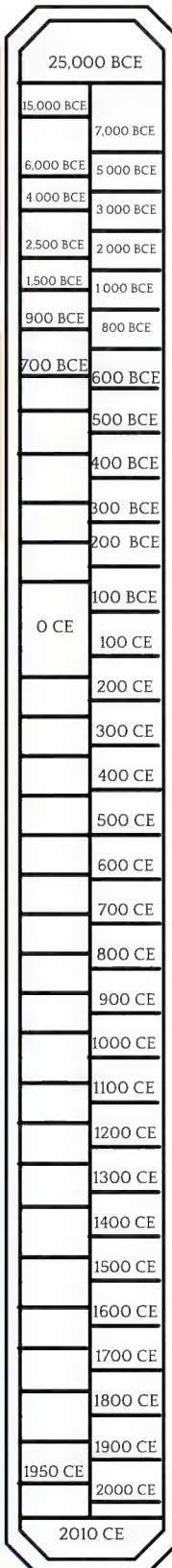
- Tell the story of the life of Christ in a new and more naturalistic style

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
Life of the Artist; Artist Intent

- At the left is the story of Jonah and the whale; at the right is Daniel and the Lions' den
- Across from the lamentation is the Nativity
-

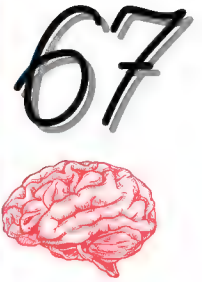
Influence; Connection to other pieces
Innovations/traditions



Renaissance Theme:



Name: Pazzi Chapel
Artist: Brunelleschi
Location: Florence, Italy
Culture: Early Italian Renaissance
Date: 1450
Media: Masonry



Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

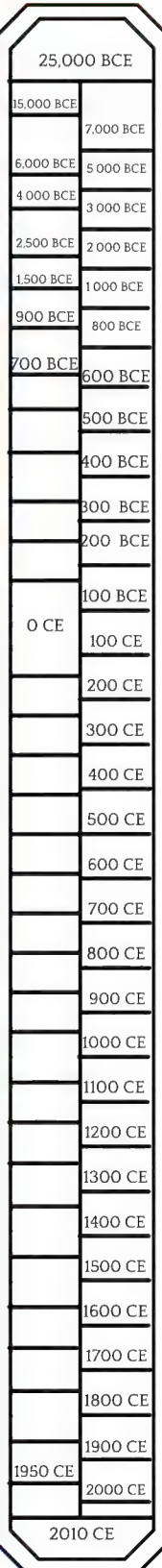
- Private rectangular chapel attached to the church of Santa Croce, Florence
- Chapter house- a meeting place for the Franciscan monks

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
 Life of the Artist; Artist Intent

- attached to the church of Santa Croce
- Pazzi important patron family of Florence- Arch rivals of the Medici
- Michelangelo, Galileo, and Machiavelli are all buried in the Basilica de Santa Croce

Influence; Connection to other pieces
 Innovations/traditions



Name: Palazzo Rucellai
Artist: Leon Battista Alberti
Location: Florence Italy
Culture: Early Italian Renaissance
Date: 1450
Media: stone



70

Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

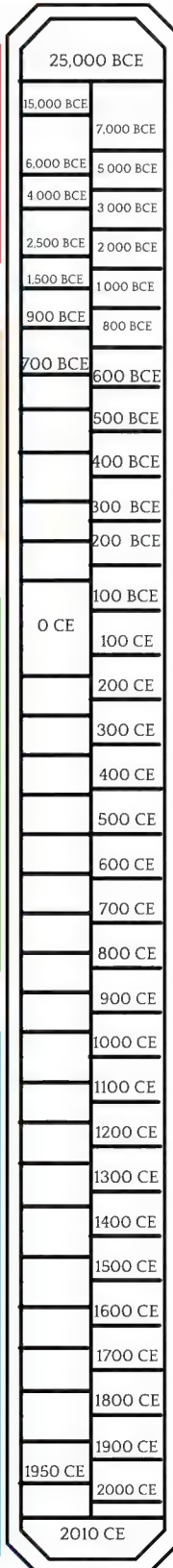
- Residence
- Giovanni Rucellai, a wealthy merchant, was the patron

Content: What is the work about? (Subject, style, iconography, symbolism)

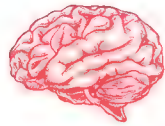
Context: Time/Place/Site/Audience
Life of the Artist; Artist Intent

- Constructed as part of the "building boom" after the Medici family built their own palace
- At the time, palaces were viewed as if they were created for the city's good and thus, brought Florence much civic pride.
- The Palazzo was never actually finished -- only 3/4ths of the original plan was constructed
- Partly based on the Medici Palace (and it's three facade design)
-

Influence; Connection to other pieces
Innovations/traditions



Name: David
Artist: Donatello
Culture: Early Italian Renaissance
Date: 1450
Media: bronze



69

Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

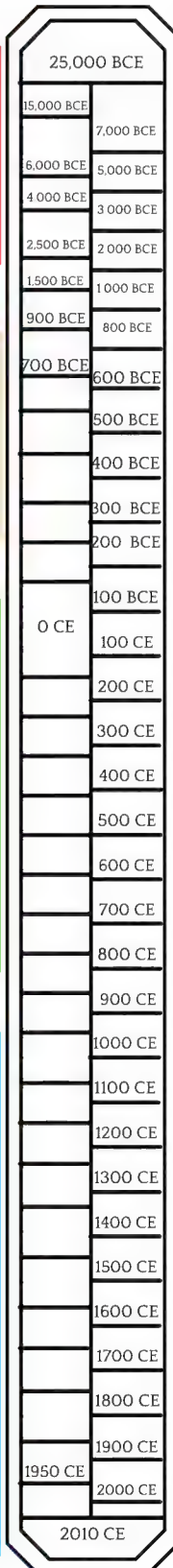
- Life size work was meant for view in the private Medici garden, not for public view

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
 Life of the Artist; Artist Intent

- First large bronze nude since antiquity
- Donatello: studying ancient Roman art: displays classical knowledge of contrapposto + large-scale bronze casting of the ancient world
-

Influence; Connection to other pieces
 Innovations/traditions



Name: Madonna and Child with Two Angels

Artist: Fra Filippo Lippi

Culture: Early Italian Renaissance

Date: 1465

Media: Tempera on wood



71

Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

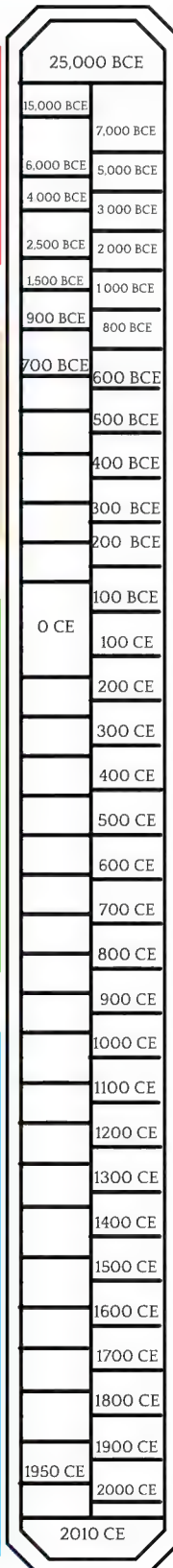
- Humanization of a sacred scene

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
Life of the Artist; Artist Intent

- Model was the Artist's lover
- Landscape inspired by Flemish painting

Influence; Connection to other pieces
Innovations/traditions



Name: Birth of Venus
Artist: Sandro Botticelli
Culture: Early Italian Renaissance
Date: 1484
Media: Tempera on Canvas



72

Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

- Rebirth of the classical goddess
-

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
 Life of the Artist; Artist Intent

- A Medici commission
- The first pagan female nude since antiquity
-

Influence; Connection to other pieces
 Innovations/traditions

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Fun with Vocab



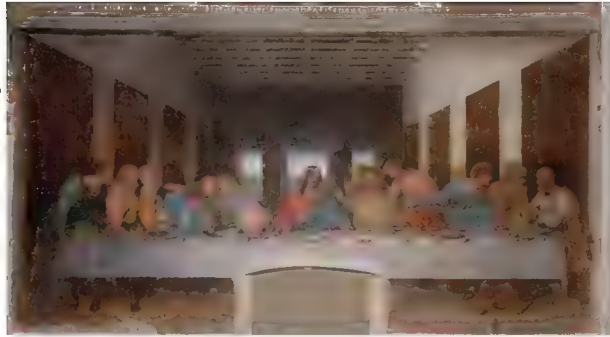
Name: Last Supper

Artist: Leonardo da Vinci

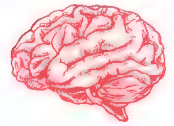
Culture: High Italian Renaissance

Date: 1494-1498

Media: oil and tempera



73



Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

creates a relationship between the friars eating and the Last Supper

Content: What is the work about? (Subject, style, iconography, symbolism)

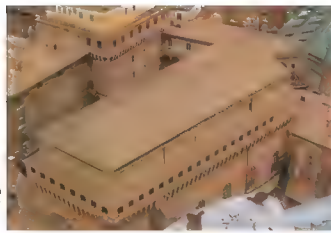
Context: Time/Place/Site/Audience
Life of the Artist; Artist Intent

- commissioned by the Sforza of Milan for the refractory or the dining hall of a Dominican Abbey
- Only DaVinci work to remain in situ
- he uses an experimental combination of paints to achieve a greater chiaroscuro; however, the paint begins to peel off in Leonardo's lifetime. As a result, the painting has been restored many times

Influence; Connection to other pieces
Innovations/traditions

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Name: Sistine Chapel
Artist: Michelangelo
Location: Vatican City, Italy
Culture: High Italian Renaissance
Date: 1508-1541
Media: Fresco



75



Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

- Pope's private chapel, and where the new pope gets elected

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
 Life of the Artist; Artist Intent

- erected in 1472 and painted by quattrocento masters including Botticelli, Perugino as well as Michelangelo's teacher Ghirlandaio

Influence; Connection to other pieces
 Innovations/traditions

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Name: Sistine Chapel: The Flood

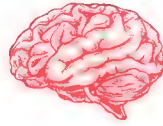
Artist: Michelangelo

Location: Vatican City, Italy

Culture: High Italian Renaissance

Date: 1508-1541

Media: Fresco



75

Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

- story details of Noah and his family's escape of rising water
- Makes viewers question God's justice → why would he destroy the whole population of Earth, spare Noah and his family?

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
Life of the Artist; Artist Intent

Influence; Connection to other pieces
Innovations/traditions

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Name: Sistine Chapel: The Delphic Sibyl

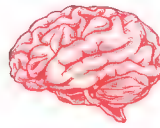
Artist: Michelangelo

Location: Vatican City, Italy

Culture: High Italian Renaissance

Date: 1508-1541

Media: Fresco



75

Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

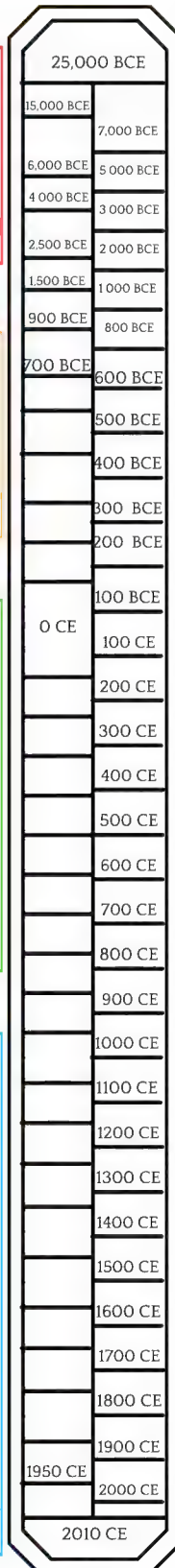
- the sibyls were said to be future-seers of pagan times who saw the coming of Christ
- validates the Christian faith because the coming of Christ was foretold long before Jesus was even born
- shows a theme of foretelling present in Christian artwork since the Middle Ages; sibyls foretold the coming of Christ, the Old Testament foretold the coming of the New Testament, Mary foretold the death of her son

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
Life of the Artist; Artist Intent

- painted after Michelangelo took his break in 1510, so they show his new style of monumentality
- some believe that all the sibyls are modeled after the ancient sculpture the Belvedere Torso

Influence; Connection to other pieces
Innovations/traditions



Name: School of Athens
Artist: Raphael
Culture: High Italian Renaissance
Date: 1510
Media: Fresco



76

Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

- originally called “philosophy” because the pope’s philosophy books were meant to be housed on shelving below the painting

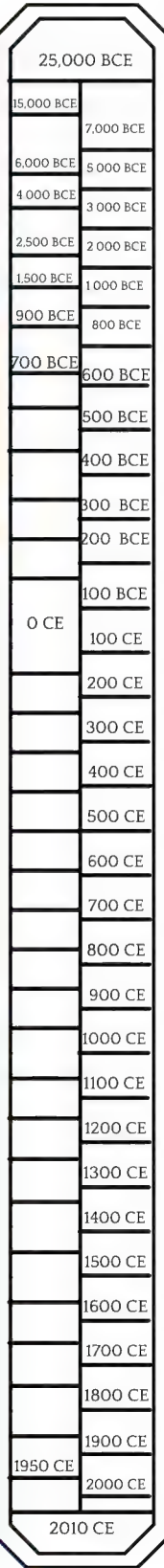
Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience

Life of the Artist; Artist Intent

- commissioned by Julius II to decorate his library; one painting in a complex program of works that illustrates the vastness and variety of the papal library

**Influence; Connection to other pieces
Innovations/traditions**



Name: Venus of Urbino

Artist: Titian

Culture: High Italian Renaissance

Date: 1530

Media: Oil on Canvas



80

Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

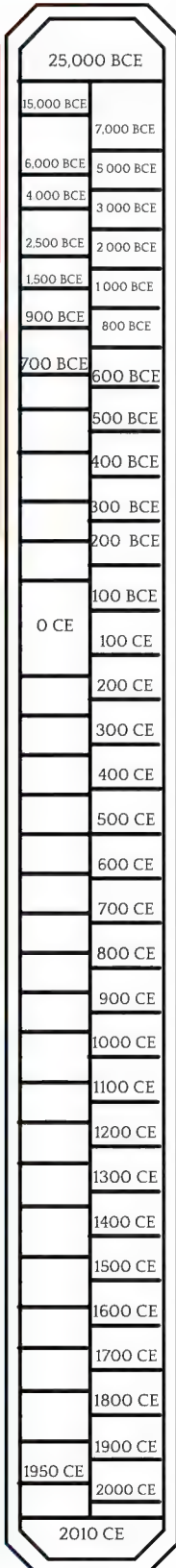
- may not have been a Venus, instead it could have just been a courtesan
- The Duke Urbino Guidobaldo II Della Rovere wanted a gift for his new wife and therefore commissioned Titian to paint this
- The painting also reflected how a wife should be to the husband in a household as a sexual, respectful individual
- She also was depicted as a motherly figure for her future children
- This painting was made to be looked at by many people so Titian made the painting as beautiful as possible

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
Life of the Artist; Artist Intent

- patron is Guildobaldo della Rovere of Urbino
- painting referencing an earlier one by Giorgione, and will be copied by Ingre's Grand Odalisque and Manet's Olympia

Influence; Connection to other pieces
Innovations/traditions



Name: Entombment of Christ

Artist: Jacopo de Pontormo

Culture: Mannerism

Date: 1525

Media: Oil on Wood



78

Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

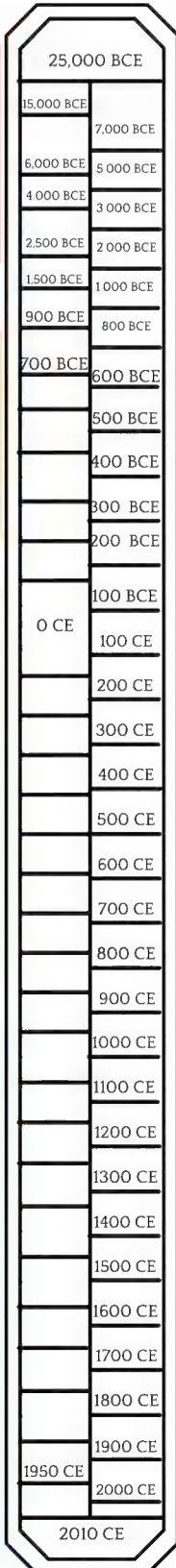
- altar piece

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
Life of the Artist; Artist Intent

- called the Entombment although there is no tomb- just the carrying of the body of Christ

Influence; Connection to other pieces
Innovations/traditions



Name: Annunciation Triptych
(Merode Altarpiece)

Artist: Workshop of Robert
Campin

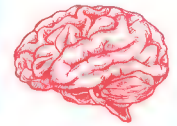
Culture: Northern Renaissance

Date: 1427

Media: oil on Wood



66



Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value,
Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

- Can be folded up and carried
- Made to maintain an interest— physical objects to spiritual idea
- To aid in private devotion

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
Life of the Artist; Artist Intent

- Campin was a very successful painter with apprentices and assistants
- Newfound prosperity in Northern Europe— so commissions are increasing
- Annunciation was painted first, then the left side donors were added
- This painting would have been seen over and over again

Influence; Connection to other pieces
Innovations/traditions

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1950 CE	2000 CE
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Name: The Arnolfini Portrait
Artist: Jan van Eyck
Culture: Early Northern Renaissance
Date: 1434
Media: Oil on Wood



68

Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

- Lots of different interpretations
- Wedding portrait?
- Power of Attorney?
- Showing off wealth?

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
 Life of the Artist; Artist Intent

- Northern Europe lacks perspective and obsession with human anatomy, but boasts greater attention to minute detail and softer gradations of color and light because of GLAZING: layer upon layer of translucent oil paint
- creates softer colors, more realistic because translucent and smooth blending and gradations while the Italian painters still used tempera and fresco

Influence; Connection to other pieces
 Innovations/traditions

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Name: Isenheim Altarpiece
Artist: Matthias Grunewald
Culture: Northern Renaissance
Date: 1515
Media: Oil on Wood



77

Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

- Created to serve as the central object of devotion in an Isenheim hospital built by the Brothers of St. Anthony
- Facilitate public prayer
- Fully opened on special occasions → helps to inspire hope

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience Life of the Artist; Artist Intent

- Isenheim Hospital was run by Brothers of St. Anthony
- St. Anthony was a patron saint of those suffering from skin diseases
- Took care of sick and dying peasants at hospital
- Christ was painted in such a macabre way to show them that he too suffered like they are now
- Predella: the bottom part in the altarpieces

Influence; Connection to other pieces Innovations/traditions

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Name: Adam and Eve
Artist: Albrecht Durer
Culture: Northern Renaissance
Date: 1504
Media: Engraving



74

Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

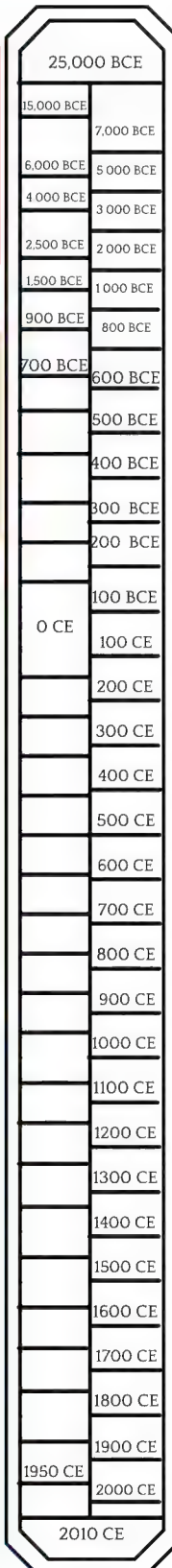
- a way to explore the ideas/forms he encountered in Italy

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience Life of the Artist; Artist Intent

- Durer visited Italy twice absorbing firsthand some of the great works from the Italian Renaissance
- Revolutionized printmaking
- Elevated it to the level of an independent art form
- A series of preparatory drawings for the figures and animals reveal the artist's intense investigation of form and narrative, and document the genesis of this composition more thoroughly than any of his other prints

Influence; Connection to other pieces Innovations/traditions



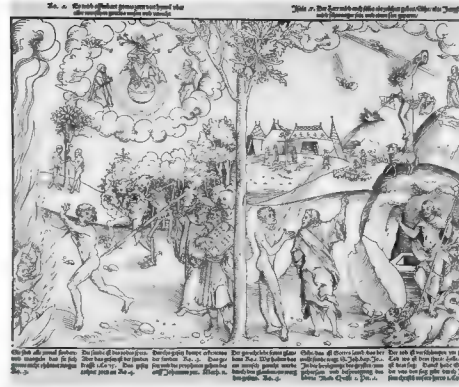
Name: Allegory of Law and Grace

Artist: Lucas Cranach the Elder

Culture: Northern Renaissance

Date: 1530

Media: Woodcut



79

Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

- Demonstrate the supremacy of Protestant theology over Catholicism

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
Life of the Artist; Artist Intent

- born out of the Protestant Reformation
- Destruction of thousands of works of religious art
- Iconoclasts stormed through churches
- Personal friends with Martin Luther

Influence; Connection to other pieces
Innovations/traditions

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Name: Hunters in the Snow

Artist: Pieter Bruegel the Elder

Culture: Northern Renaissance

Date: 1565

Media: Oil on wood



83

Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

- Represents both the hardships and the enjoyments of winter
- Sheds light on the activities of everyday life
 - Reaction to the renaissance themes of nobility and religion
 - Making art to depict the world as it is seen

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
Life of the Artist; Artist Intent

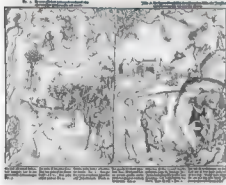
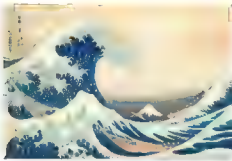
- Bruegel is best known for his landscapes and his focusing on the life and mannerisms of peasants
- This is a secular painting
- This is one of six works in series entitled Months of the Year

Influence; Connection to other pieces
Innovations/traditions

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Types of Printmaking

Woodblock



Etching



Engraving



Lithograph



Aquatint



Screenprint



Baroque Theme:



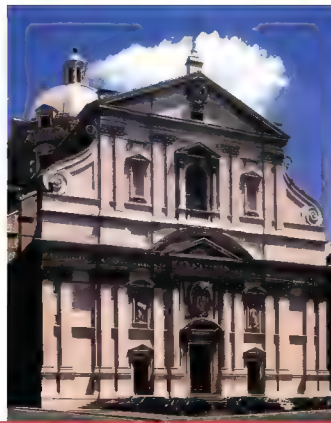
Name: Il Gesu

Artist: Giacomo della Porta
(Facade)

Location: Rome, Italy

Culture: Italian Baroque

Date: 1568-1584



IL GESU, ROMA



Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value,
Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

- principal church of the Jesuit order

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
Life of the Artist; Artist Intent

- Saint Ignatius of Loyola, the founder of the newfound Jesuit religion, needed a church to serve as the religion's center
- The Jesuit order was a very dramatic response to the recent reformation
- They were very against the reformation and focused their teachings on charitable works, education, and missionaries

Influence; Connection to other pieces
Innovations/traditions

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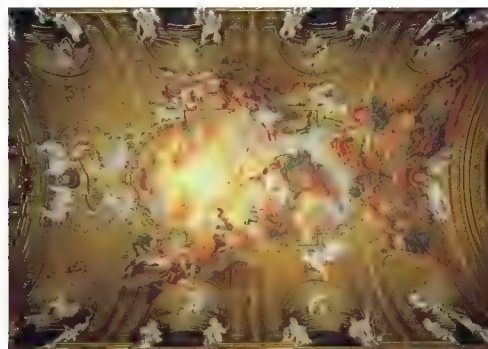
Name: Triumph in the Name of Jesus fresco

Artist: Giovanni Battista Gaulli

Location: Rome, Italy

Culture: Italian Baroque

Date: 1568-1584



Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

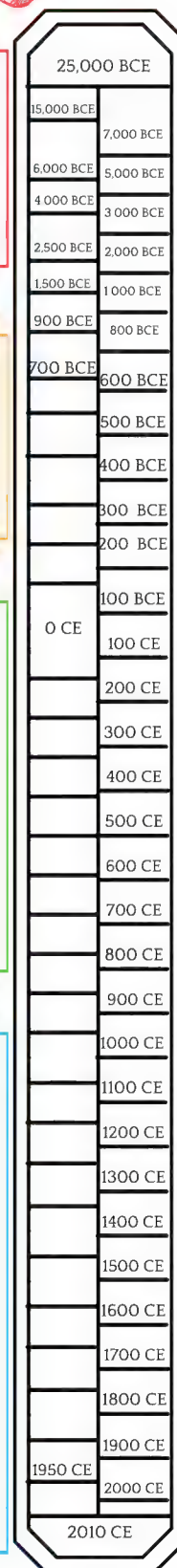
- Open the space- and reveal heaven
- Ceiling fresco serves to illustrate the beliefs of the Jesuits
- Called the people to their faith and scared them into not believing
- A strong emphasis to choose this path and not leave or refuse it

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
Life of the Artist; Artist Intent

- Gaulli had studied under Bernini, from whom he acquired the Baroque techniques of drama and combining mediums

Influence; Connection to other pieces
Innovations/traditions



Name: Calling of Saint Matthew

Artist: Caravaggio

Culture: Italian Baroque

Date: 1600

Media: Oil on Canvas



Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

- one of 3 paintings illustrating the life of St Matthew in a chapel dedicated to him by the Contarelli family
-

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
Life of the Artist; Artist Intent

- Christ's hand is meant to echo the hand of God in the Sistine Chapel- the Creation of Adam
- draw believers into the Catholic faith by enthralling drama, theatrics, and shocking beauty in artwork, architecture
 - want to make people feel an overpowering emotional response to Catholic-inspired art

Influence; Connection to other pieces
Innovations/traditions

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Name: San Carlo alla Quattro Fontaine

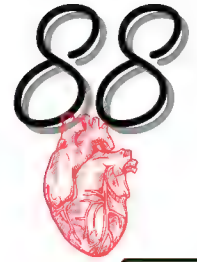
Artist: Francesco Borromini

Location: Rome, Italy

Culture: Italian Baroque

Date: 1636-1646

Media: Stone and Stucco



Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

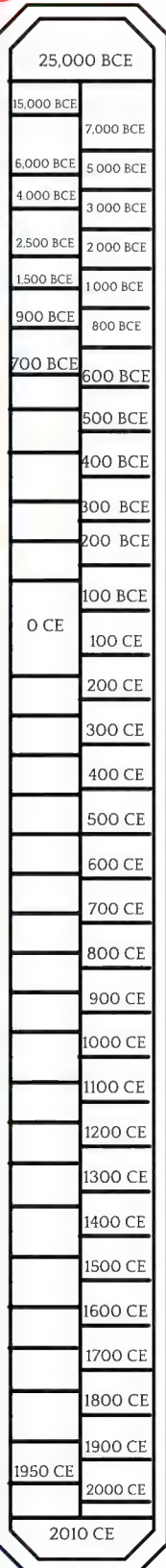
- Christian House of Worship
- Dedicated to St. Charles Borromeo and the Holy Trinity (for the Trinitarians)
- Make a great church within a very small and cramped space

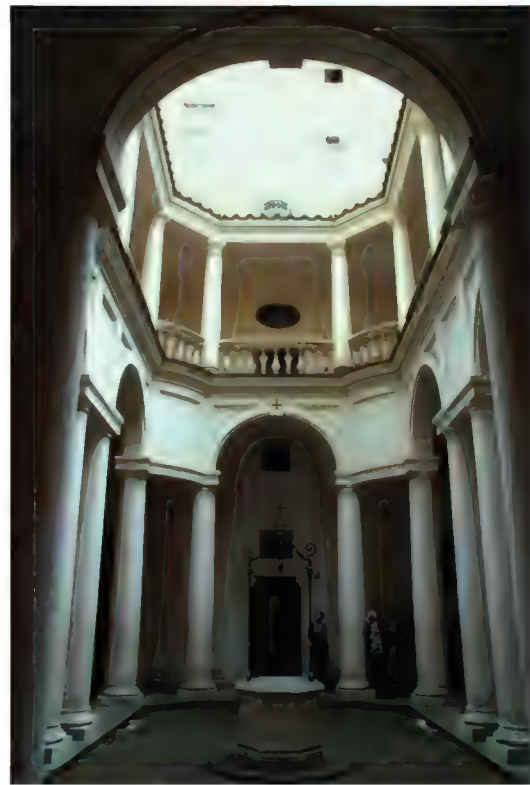
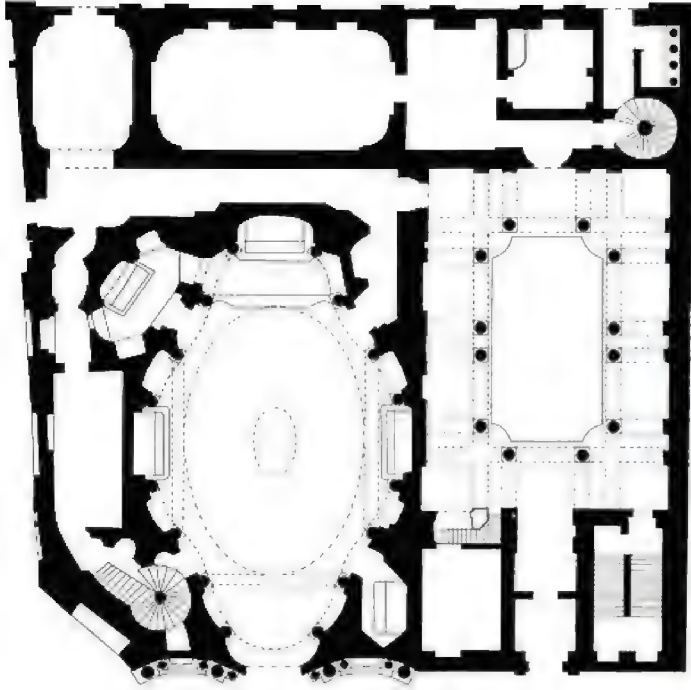
Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
Life of the Artist; Artist Intent

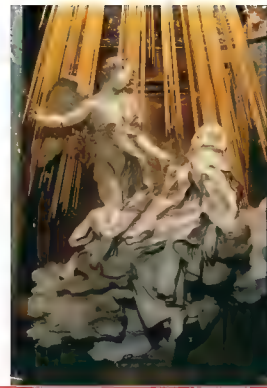
- Assisted Bernini, they didn't get along (Bernini said that Borromini was sent to destroy architecture)
- Named because it is on a square of Rome with four fountains.
- Unusually small site.

Influence; Connection to other pieces
Innovations/traditions





Name: Ecstasy of Saint Teresa
Artist: Gian Lorenzo Bernini
Location: Church of Santa Maria della Vittoria, Rome, Italy
Culture: Italian Baroque
Date: 1650



Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

- dedicated to the veneration of St Theresa

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
 Life of the Artist; Artist Intent

- A sculptural interpretation of St. Teresa's diary in which she tells of her visions of God, many of those involved an angel plunging an arrow into her heart

Influence; Connection to other pieces
 Innovations/traditions

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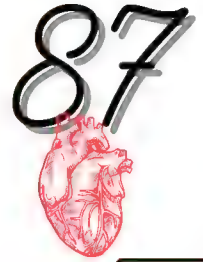
Name: Self-Portrait with Saskia

Artist: Rembrandt van Rijn

Culture: Dutch Baroque

Date: 1636

Media: Etching



Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

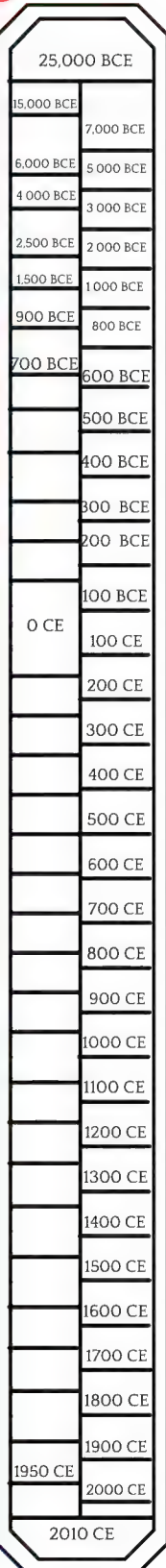
- Shows his skill in rendering (drawing) as well as a printmaker
- Images of Saskia are abundant in his output- she is his muse
- Not for general sale- for private purpose

Content: What is the work about? (Subject, style, iconography, symbolism)

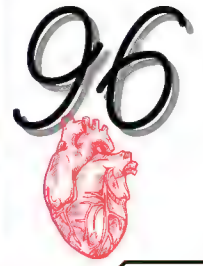
Context: Time/Place/Site/Audience
Life of the Artist; Artist Intent

- Only image of Rembrandt together with his wife in an etching
- Painted 50 self portraits, 32 self portrait etchings, 7 drawings
- Rembrandt is regarded as the greatest practitioner of etching in the history of art and the first to popularize this technique as a major form of artistic expression. His work in this medium spans nearly his entire career with nearly 300 etchings to his name.

Influence; Connection to other pieces
Innovations/traditions



Name: Fruit and Insects
Artist: Rachel Ruysch
Culture: Dutch Baroque
Date: 1711
Media: Oil on wood



Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

- Vanitas
- Demonstrate skill

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
 Life of the Artist; Artist Intent

- probably used illustrations in botany textbooks for the basis of the painting
- her father was a professor of anatomy and botany as well as an amateur painter

Influence; Connection to other pieces
 Innovations/traditions

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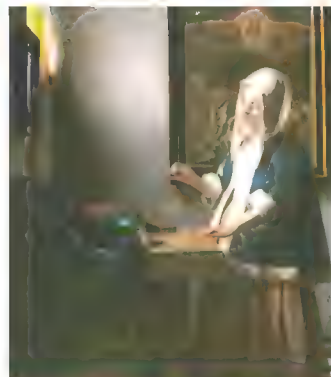
Name: Woman holding a Balance

Artist: Johannes Vermeer

Culture: Dutch Baroque

Date: 1664

Media: Oil on Canvas



Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

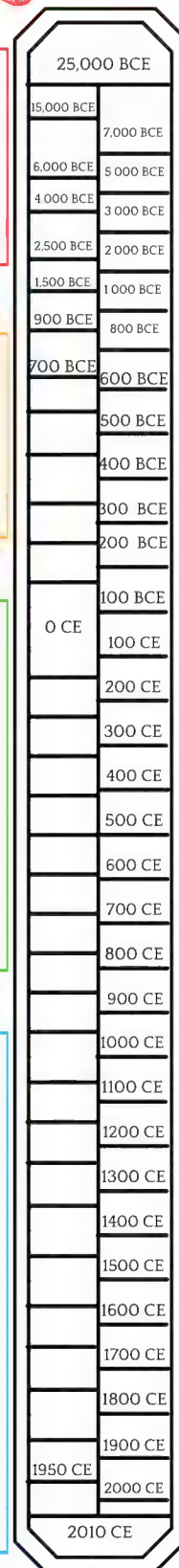
- Allegory- highly symbolic
- Vanitas- Gold should not be a false allure
- Genre

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
Life of the Artist; Artist Intent

- Only 36 Vermeer's exist in the world; He paints intimate scenes of interiors of Dutch homes
- Vermeer's wife is a possible model for the woman

Influence; Connection to other pieces
Innovations/traditions



Name: Henri IV receives the Portrait of Marie de' Medici, from the Marie de Medici Cycle

Artist: Peter Paul Rubens

Culture: Flemish Baroque

Date: 1625

Media: Oil on Canvas



Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

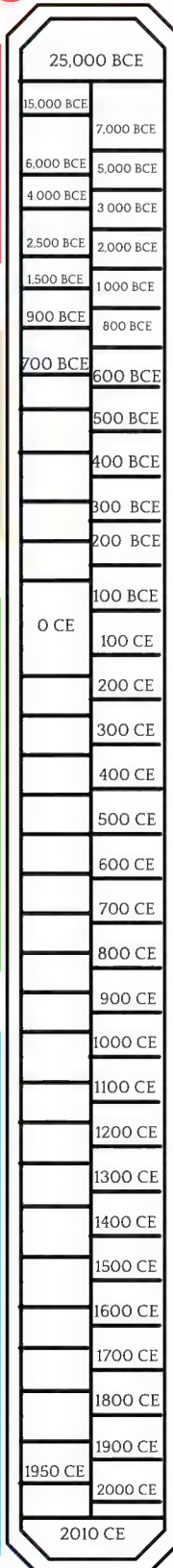
- tells the story of the reception of the portrait of Marie de Medici by Henry IV of France
- part of a series of 21 historical paintings allegorically telling the life of Marie de Medici, queen of France

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
Life of the Artist; Artist Intent

- royalty considered themselves semi divine; approval of mythological gods in concert with their beliefs about themselves
- portraits were exchanged before the marriage
- married by proxy in 1600
- part of a series

Influence; Connection to other pieces
Innovations/traditions



Name: Palace at Versailles

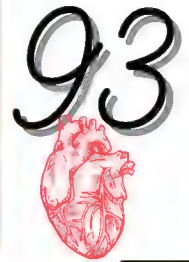
Artist: Louis le Vau and Jules Hardouin
Mansart

Location: Versailles France

Culture: French Baroque

Date: 1669

Media: Masonry, wood, iron, glass



Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value,
Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

- corresponds to Louis's political ambitions
- Moves the center of Art from Rome to France
- 5000 Nobles were required to come and serve Louis at Versailles, power grab

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
Life of the Artist; Artist Intent

- reorganization/remodeling of a hunting lodge into an elaborate palace
- Baroque artists loved the use of mirrors- the ultimate illusion

Influence; Connection to other pieces
Innovations/traditions

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Name: Las Meninas
Artist: Diego Velazquez
Culture: Spanish Baroque
Date: 1656
Media: Oil on Canvas



Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

- Shows self portrait of diego velazquez painting this royal family.
- Also is for the artist to show his prominence in painting, not just to show off his skill, but to show how important he was to the royal court
- King was the intended audience
- Shows off the importance of Painting- as an art, not as just a craft.

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience Life of the Artist; Artist Intent

- Diego Velazquez paints the Las Meninas inside the palace of El Alcázar De Madrid along with all his masterpieces.
- The painting acts as if it were a snapshot was taken as people have yet to notice besides the little girl.
- Velazquez depicts himself with the cross of Santiago- showing that he belonged to an order of knights.

Influence; Connection to other pieces Innovations/traditions

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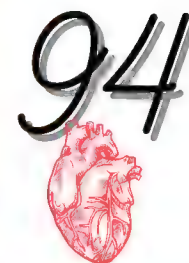
Name: Screen with the Siege of Belgrade and hunting Scenes

Artist: Gonzalez family.

Culture: Spanish Baroque

Date: 1697

Media: Tempera and Resin on wood, shell inlay



Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

- -Biombo-> screen/a decoration depicting a battle scene and hunting ;Battle scene for visitors of the viceroy, and the hunting scene for women/viceroy's wife and her friends for leisure.
- -depicts peace and war; duality

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
Life of the Artist; Artist Intent

- based off of European art pieces
- -Displayed in two pieces in separate museums
- -inspired by Japanese screens
- -made for viceroy of Mexico
- -wife was a direct descendant of Montezuma
- -huge desire for Japanese goods and trade
- -Depicted battle where Habsburgs gained power
- -European take on Japanese luxury goods
- Made in New Spain, for American audience
- To be displayed in the Viceroy's palace in Mexico City

Influence; Connection to other pieces
Innovations/traditions

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Name: The Virgin de Guadalupe

Artist: Not Known

Location: Basílica de Guadalupe, Mexico, City

Culture: Spanish Baroque

Date: 1698

Media: oil on canvas, inlaid with mother-of-pearl



95

Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

To depict the Virgin and miracles associated with her

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
Life of the Artist; Artist Intent

- Made by an indigenous artist
- -Patron saint of Mexico
- -Has her own native following
- -Used as a part of national identity ie her relation to creole ideals
- -Second most visited pilgrimage site
- -Based on 16th century depiction of Virgin of Guadalupe

Influence; Connection to other pieces
Innovations/traditions

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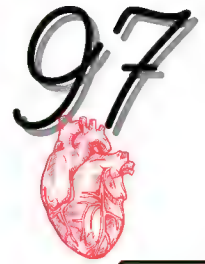
Name: Spaniard and Indian produce a Mestizo

Artist: Juan Rodriguez Juarez

Culture: Spanish Baroque

Date: 1715

Media: Oil on Canvas



Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

- This genre of painting, known as pinturas de castas, or caste paintings, attempts to capture reality, yet they are largely fictional.
- Convey the notion that one's social status is tied to one's perceived racial makeup.

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
Life of the Artist; Artist Intent

- These paintings were highly desirable collectible items only available to the wealthy due to commoners not being able to afford, or have the space for them
- -Usually came in sets of 16-could be collected or given as gifts
- -Mestizo: the third tier in social ranking-european father and indigenous mother

Influence; Connection to other pieces
Innovations/traditions

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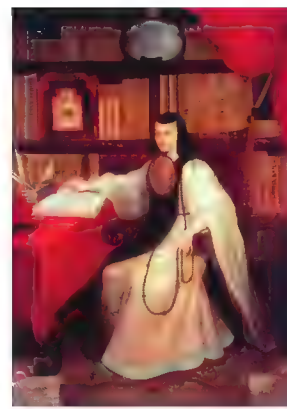
Name: Portrait of Sor Juana Ines de la Cruz

Artist: Miguel Cabrera

Culture: Spanish Baroque

Date: 1750

Media: Oil on Canvas



Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

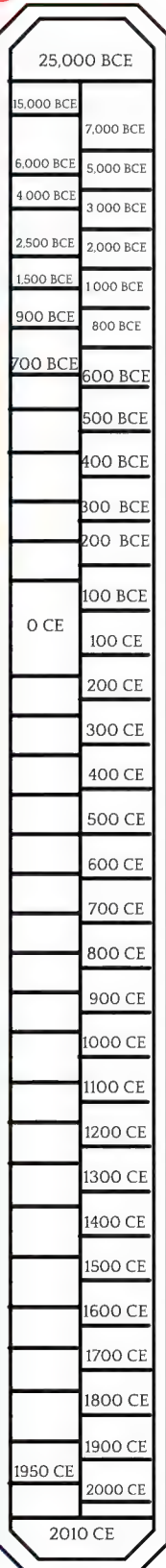
- Posthumous painting
- Nun Badge- shows a scene of the annunciation
- Wealth was shown in this picture by the beautiful badge and also the beads.

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
Life of the Artist; Artist Intent

- She was a mixed race woman and scholar.
- She yearned to learn, and is known for being a proto feminist.
- During this time in Mexico nun portraits were very meaningful to people
- Miguel Cabrera was a Casta Painter and one of the best known regional painters of that time.

Influence; Connection to other pieces
Innovations/traditions



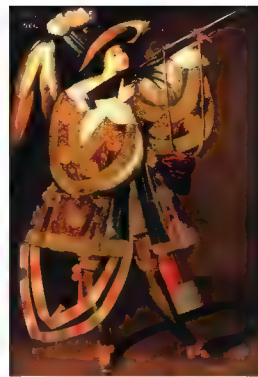
Name: Angel with Arquebus, Asiel Timor Dei

Artist: Master of Calamarca

Culture: Spanish Baroque

Date: 1600's

Media: Oil on Canvas



Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

- Represented celestial, aristocratic, and military beings all at once
- Enforce Catholicism
- Angels appeared in the paintings as protectors of faithful Christians

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
Life of the Artist; Artist Intent

- These angels were created after the first missionizing period.
- The gun was at the forefront of military weapon technology at the time.
- The Angel is named Asiel "He who fears God"
- The painting was likely part of a larger series that included angels performing other activities.
- In the Americas, if you had royal lineage, you were accepted.
- Europeans were trying to make their beliefs interesting and appear appealing.

Influence; Connection to other pieces
Innovations/traditions

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Rococo Theme:



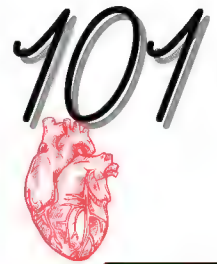
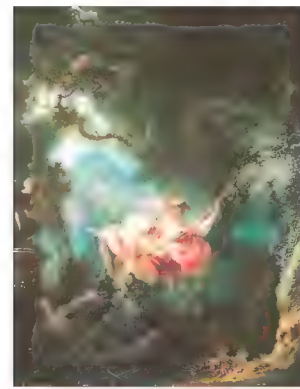
Name: The Swing

Artist: Jean-Honore Fragonard

Culture: Rococo

Date: 1767

Media: Oil on Canvas



Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

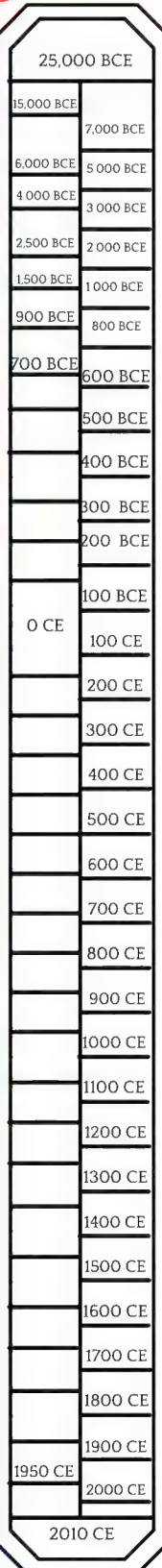
- an intrigue painting; patron hides in a bower; cupid asks the lady to be discreet or may be a symbol for the secret hiding of the patron

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
Life of the Artist; Artist Intent

- 1766: noble of France were living better than population
- Wealthy and lavish living
- Women were major patrons of the arts
- Art was seen as a wealthy escape from issues that France was facing
- Art became exclusive to the rich
- Art served as an attractive way for nobles to express themselves

Influence; Connection to other pieces
Innovations/traditions



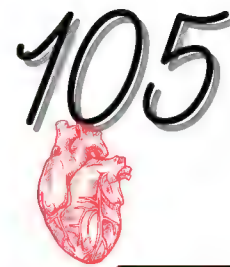
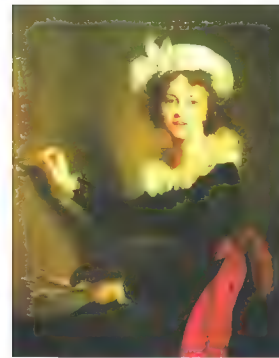
Name: Self Portrait

Artist: Elisabeth Louise Vigée Le Brun

Culture: Rococo

Date: 1790

Media: Oil on Canvas



Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

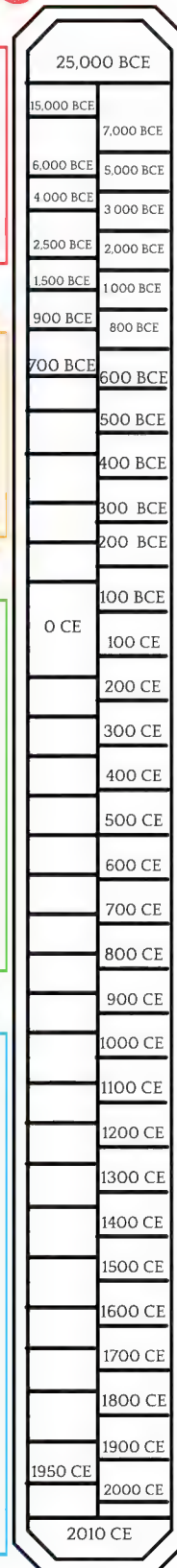
- Self Portrait
- Self Promotion

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
Life of the Artist; Artist Intent

- Not many female artists during this time
- Le Brun worked for the crown of France specifically for Marie Antoinette
- This was around the French Revolution so as a painter for the crown she was forced to leave France
- Due to her work, Le Brun became very rich for her very detailed and beautiful depictions of the royal family
- There was an emphasis on color and beauty in this time period and that is what she depicted

Influence; Connection to other pieces
Innovations/traditions



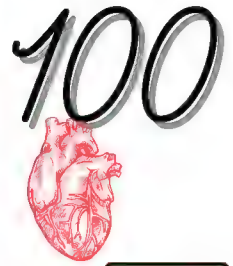
Name: A philosopher giving a Lecture at the Orrery

Artist: Joseph Wright of Derby

Culture: Enlightenment

Date: 1765

Media: Oil on Canvas



Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

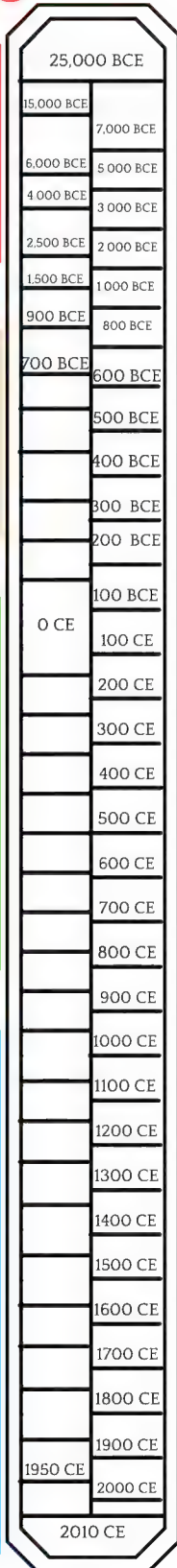
- demonstrates the importance of the role of science
- it replaced the Classical subject at the center of the scene with one of a scientific nature.
- industrial picture

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
Life of the Artist; Artist Intent

- Influenced by a meeting of group of intellectuals called the Lunar Society, who met once a month to discuss current scientific discoveries and developments
- orrery is an early form of planetarium, imitating the motion of the solar system

Influence; Connection to other pieces
Innovations/traditions



Name: The Tete a Tete from Marriage a la Mode

Artist: William Hogarth

Culture: Enlightenment

Date: 1743

Media: Oil on Canvas



Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

- Narrative paintings
- Highly satiric paintings about aristocratic English society and those who would like to buy their way into it

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
Life of the Artist; Artist Intent

- One of six scenes in a suite of paintings called Marriage a la mode
- At this time, a middle class that wanted to buy art emerged and art became more accessible

Influence; Connection to other pieces
Innovations/traditions

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900 BCE	800 BCE
700 BCE	600 BCE
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	1200 CE
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	1400 CE
	1500 CE
	1600 CE
	1700 CE
	1800 CE
	1900 CE
1950 CE	2000 CE
2010 CE	

Neoclassical Theme:



Name: The Oath of the Horatii

Artist: Jacques-Louis David

Movement: Neoclassical

Date: 1784

Media: Oil on Canvas



103

Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

- Exemplum virtutis

Content: What is the work about? (Subject, style, iconography, symbolism)

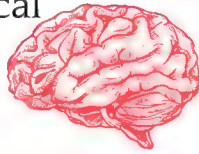
Context: Time/Place/Site/Audience
Life of the Artist; Artist Intent

- created a sensation at the Salon of 1785
- painted under royal patronage

Influence; Connection to other pieces
Innovations/traditions

25,000 BCE	
15,000 BCE	
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6,000 BCE	5,000 BCE
4,000 BCE	3,000 BCE
2,500 BCE	2,000 BCE
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	1900 CE
1950 CE	2000 CE
	2010 CE

Name: George Washington
Artist: Jean-Antoine Houdon
Location: Richmond, Virginia
Movement Neoclassical
Date: 1788
Media: Marble



104

Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

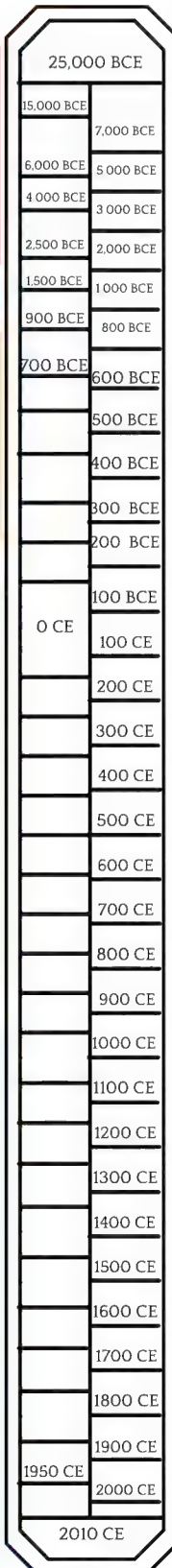
- Commissioned by the Virginia General Assembly; sits in the Virginia State Capitol
- Propaganda

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
 Life of the Artist; Artist Intent

- based on a life mask and other measurements taken from Washington; considered one of the most accurate depictions
- artist chosen by Thomas Jefferson, then the ambassador to France

Influence; Connection to other pieces
 Innovations/traditions



Name: Monticello

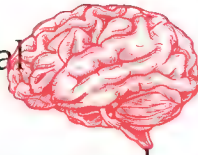
Artist: Thomas Jefferson

Location: Virginia

Movement: Neoclassical

Date: 1768-1809 CE

Media: Brick, glass, stone, wood



102

Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

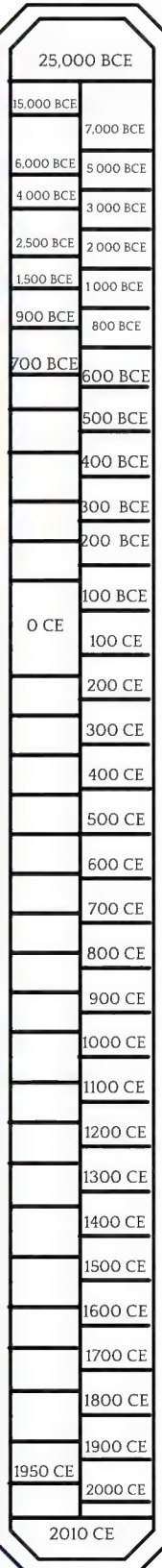
- chief building on Jefferson's plantation.

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
Life of the Artist; Artist Intent

- "Little Mountain" in Italian
- inspired by the Palladio's villas in Italy
-

Influence; Connection to other pieces
Innovations/traditions



Unit 4

Later Europe and America



Modernism

Romanticism

Theme:





Are you
Classical or *Romantic*?

Name: Y no hay remedio
Artist: Francisco de Goya
Movement: Romanticism
Date: 1810 CE
Media: Drypoint Etching



106



Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

- Bitterly ironic and sardonic; critical of the French occupation of Spain and the subsequent Spanish rulers
- Explores themes of war, famine, and politics

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
 Life of the Artist; Artist Intent

- series of 80 etchings and aquatints; published in 1863, 35 years after the death of the artist
- Original title of the series: "Fatal consequences of Spain's Bloody War with Bonaparte"

Influence; Connection to other pieces
 Innovations/traditions

25,000 BCE	
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1950 CE	2000 CE
	2010 CE

Name: Liberty Leading the People

Artist: Eugene Delacroix

Movement: Romanticism

Date: 1830 CE

Media: Oil on Canvas



108



Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

- depicts the July Revolution of 1830;
- memorializes the overthrow of the French gov't in favor of the Citizen King, Louis-Phillipe

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
Life of the Artist; Artist Intent

- Notre Dame seen through the smoke on the far right; French tricolor raised on its tower
- Notre Dame mixed with the true historical event and allegorical and symbolic figures
- acquired by the French State in 1831, but not exhibited publicly for 25 years because of its subversive message

Influence; Connection to other pieces
Innovations/traditions

25,000 BCE	
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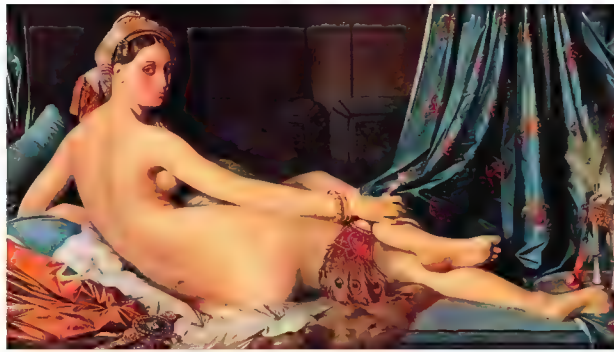
Name: La Grande Odalisque

Artist: Ingres

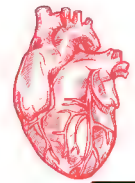
Movement: Romanticism

Date: 1814 CE

Media: Oil on Canvas



107



Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

- to explore the exotic
- commissioned by Napoleon's sister, Queen Caroline Murat of Naples, and finished in 1814.

Content: What is the work about? (Subject, style, iconography, symbolism)

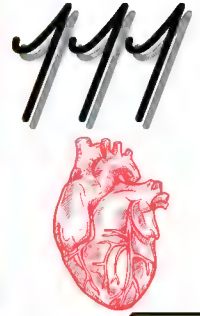
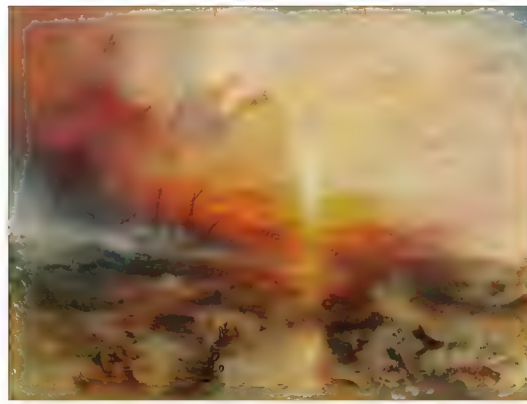
Context: Time/Place/Site/Audience
Life of the Artist; Artist Intent

- rOdalisque: a female slave or concubine in a harem, especially one in the service of the sultan of Turkey.
- heavily influenced by Italian Mannerism is the exaggeration of the body forms
-
- Inspired by David and Titian, as well as Mannerism

Influence; Connection to other pieces
Innovations/traditions

25,000 BCE	
15,000 BCE	
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1950 CE	2000 CE
	2010 CE

Name: Slave Ship
Artist: JMW Turner
Movement: Romanticism
Date: 1840 CE
Media: Oil on Canvas



Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

- to display the atrocity of slavery for an international conference

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
 Life of the Artist; Artist Intent

- based on the true story of an event in 1781, the Zong, a slave ship sailed to America
- The sick were tossed overboard so that the cap'n could collect the insurance money
- English freed slaves in 1833; not completely abolished until 1843

Influence; Connection to other pieces
 Innovations/traditions

25,000 BCE	
15,000 BCE	
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1950 CE	2000 CE
	2010 CE

Name: Palace of Westminster (Houses of Parliament)

Artist: Charles Barry and Augustus Pugin

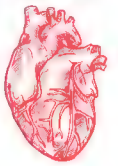
Movement: Neo Gothic

Date: 1850 CE

Media: limestone and glass



112



Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value,
Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

center of British Government

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience

Life of the Artist; Artist Intent

- Competition held in 1835 for new houses of Parliament after the old one burned down
- Barry was a classical architect, which accounts for the regularity of the plan; Pugin was a Gothic architect

Influence; Connection to other pieces

Innovations/traditions

25,000 BCE	
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1950 CE	2000 CE
	2010 CE

Name: The Oxbow
Artist: Thomas Cole
Movement: Romanticism
Date: 1836 CE
Media: Oil on Canvas



109



Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

- Painted for an exhibit and the National Academy of Design, which accounts for its large size
- the sublime

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
Life of the Artist; Artist Intent

- founder of the Hudson River School; A group of artists who primarily painted landscapes drawn from the Hudson River Valley as well as from across America. They focused on the qualities that made America unique as well as the individual/national relationship to the land
- painted as a reply to a British allegation that Americans had destroyed wilderness with industry

Influence; Connection to other pieces
Innovations/traditions

25,000 BCE	
15,000 BCE	
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1950 CE	2000 CE
	2010 CE

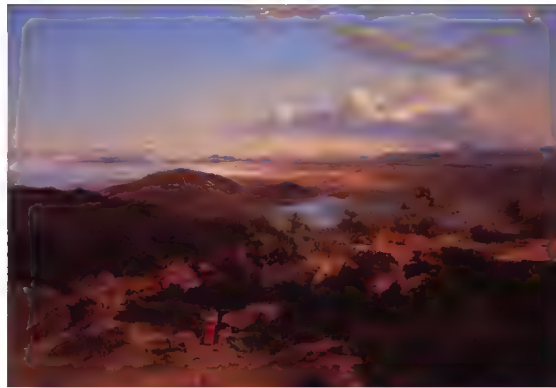
Name: The Valley of Mexico from the hillside of Santa Isabel

Artist: Jose Maria Velasco

Movement:

Date: 1882 CE

Media: Oil on Canvas



118



Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

- glorifies the Mexican country side
- the sublime- overwhelming nature vs tiny man

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
Life of the Artist; Artist Intent

- He was primarily an academic landscape painter
- specialized in broad panoramas of the Valley of Mexico
- Later than the Romantic; differs from the Romantics in that the artist strove for a scientific accuracy in all the details.

Influence; Connection to other pieces
Innovations/traditions

25,000 BCE	
15,000 BCE	
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6,000 BCE	5,000 BCE
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2,500 BCE	2,000 BCE
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1950 CE	2000 CE
2010 CE	

Realism

Theme:

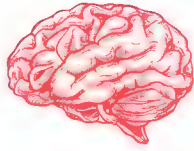


Name: Still life in Studio

Artist: Louis-Jacques-Mande Daguerre

Date: 1837 CE

Media: Daguerreotype



110

Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

- Still life inspired by painted still lives, like vanitas paintings
- New art form proclaimed capturing older art forms

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience

Life of the Artist; Artist Intent

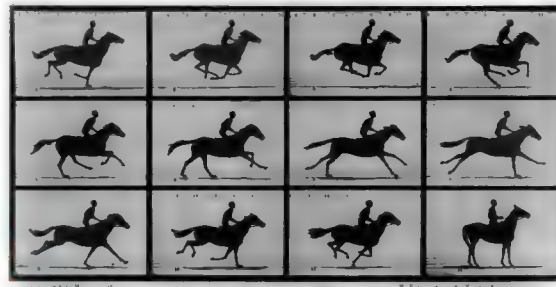
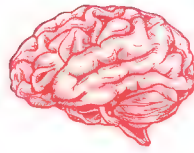
Daguerreotypes have a shiny surface with a sharp eye for detail

Influence; Connection to other pieces

Innovations/traditions

25,000 BCE	
15,000 BCE	
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1,500 BCE	1 000 BCE
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1950 CE	2000 CE
	2010 CE

Name: The Horse in Motion
Artist: Eadweard Muybridge
Date: 1878 CE
Media: Albumen Print



117

Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

- The motion studies bridge the gap between still photography and movies

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
 Life of the Artist; Artist Intent

- By the end of the Century, Photography was advanced enough to capture moments the human eye could not see
- greatly influenced painters used a device called a zoopraxiscope*

Influence; Connection to other pieces
 Innovations/traditions

25,000 BCE	
15,000 BCE	
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2,500 BCE	2,000 BCE
1,500 BCE	1,000 BCE
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1950 CE	2000 CE
	2010 CE

Name: Nadar Raising Photography to the Height of Art

Artist: Honore Daumier

Movement: Realism

Date: 1862 CE

Media: Lithograph



114

Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

- mocks the claims that photography can be high art; irony implied in title

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience

Life of the Artist; Artist Intent

- Nadar was famous for taking aerial photos of Paris, beginning in 1858
- created after a court decision allowed photography to be considered as high art
- Originally appeared in the journal : Le Boulevard
- Intrusive photography- Nadar's balloon was reused in the 1870 Siege of Paris; foreshadows modern surveillance photographs

Influence; Connection to other pieces

Innovations/traditions

25,000 BCE	
15,000 BCE	7,000 BCE
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4,000 BCE	3,000 BCE
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1950 CE	2000 CE
2010 CE	

Name: The Stone Breakers

Artist: Gustave Courbet

Movement: Realism

Date: 1850 (Destroyed 1945)

Media: Oil on canvas



113

Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

- emphasize poverty; they are born poor and will remain poor for their whole lives
- reaction to the labor unrest of 1848: demanding better working conditions
- elevates the common to the realm of legend and history

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience

Life of the Artist; Artist Intent

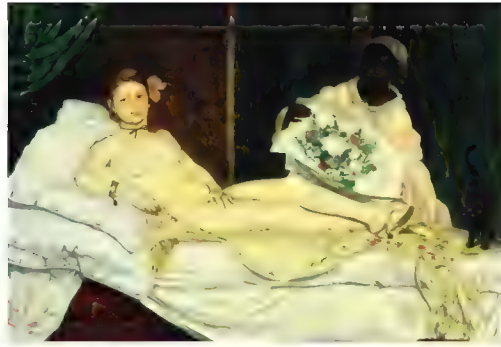
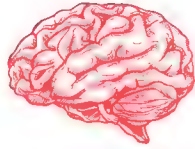
- submitted to the Salon of 1850-51
- Destroyed in World War II
- This painting may be classified as one of the first paintings to have a socialist theme.

Influence; Connection to other pieces

Innovations/traditions

25,000 BCE	
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2010 CE	

Name: Olympia
Artist: Edouard Manet
Movement: Realism
Date: 1860
Media: Oil on canvas



115

Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

- a portrait of a prostitute

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
 Life of the Artist; Artist Intent

- created a scandal at the 1885 salon
- influenced by Titian's Venus of Urbino
- Manet used a well known Parisian prostitute as his model; Olympia was a popular name for prostitutes at the time.

Influence; Connection to other pieces
 Innovations/traditions

25,000 BCE	
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	2010 CE

Impressionism

Theme:



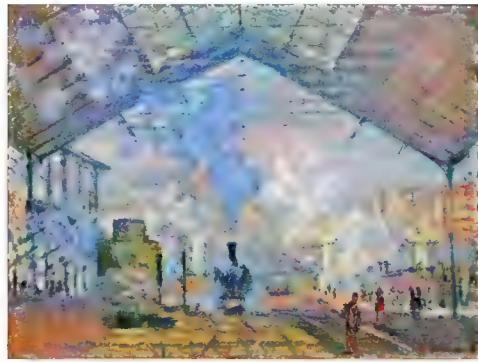
Name: The Saint-Lazare Station

Artist: Claude Monet

Movement: Impressionism

Date: 1877 CE

Media: Oil on Canvas



116

Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

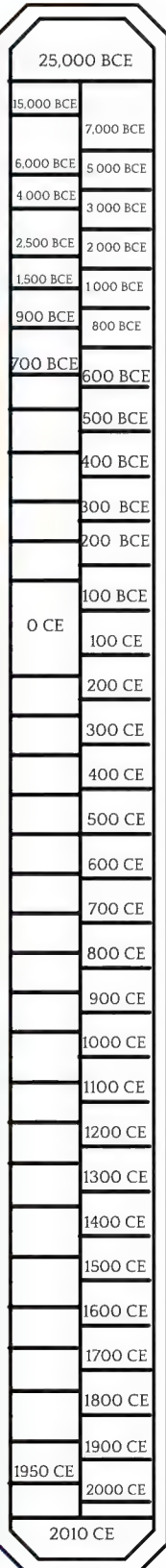
- hung in a series to show the effect of the changing light

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
Life of the Artist; Artist Intent

- exhibited in the Impressionist exhibit in 1877
- one of a series of the train station
- famous for painting a single object multiple times throughout the day, to document the changing light

Influence; Connection to other pieces
Innovations/traditions



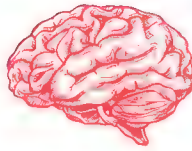
Name: The Coiffure

Artist: Mary Cassatt

Movement: Impressionism

Date: 1890 CE

Media: Drypoint and aquatint



124

Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

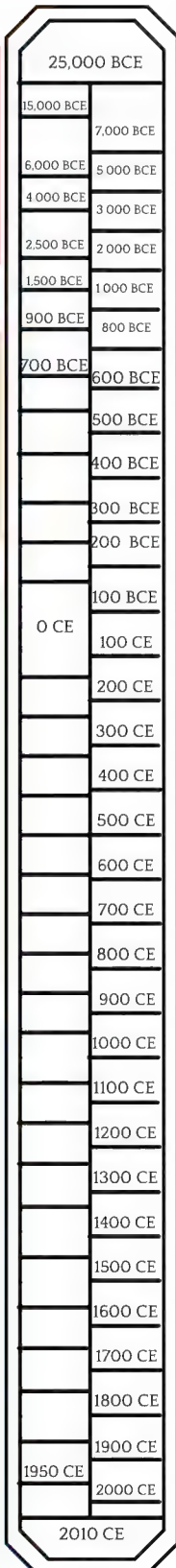
- genre scene

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
Life of the Artist; Artist Intent

- Her world was filled with independent women, not needing the aid of men and who enjoy the company of other women
- influenced heavily by Japanese art
- part of a series of 10 prints exhibited together
- American Expatriate

Influence; Connection to other pieces
Innovations/traditions



**Post
Impressionism
Theme:**



Name: Where Do We Come From? What Are We? Where Are We Going?

Artist: Paul Gauguin

Movement: Post Impressionism

Date: 1897 CE

Media: oil on canvas



123



Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

- story of life, read right to left
- Gauguin thought of the painting as the summation of artistic and personal expression

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience

Life of the Artist; Artist Intent

- painted during his 2nd stay in Tahiti between 1895- 1901; suffered from poor health and poverty; obsessed with thoughts of death
- learned of the death of his daughter, in 1897; was deeply shaken; determined to commit suicide and have this painting be his last will and testament
- many non-traditional influences: Egyptian figures used for inspiration; Japanese prints in the solid fields of color and unusual angles; Tahitian imagery

Influence; Connection to other pieces

Innovations/traditions

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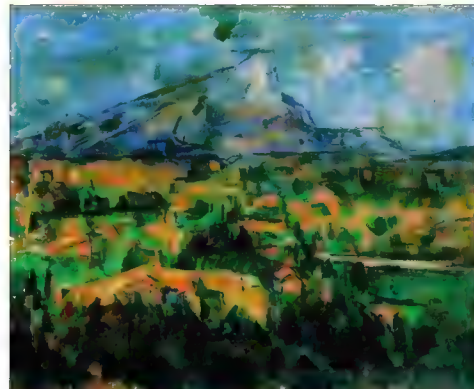
Name: Mont Sainte-Victoire

Artist: Paul Cezanne

Movement: Romanticism

Date: 1902

Media: Oil on Canvas



125



Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

- one of the 11 canvases of this view, series dominates Cezanne's mature period

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
Life of the Artist; Artist Intent

- had contempt for flat painting, wanted rounded firm objects, but ones that were geometric constructions made from splashes of undiluted color
- influenced Cubism

Influence; Connection to other pieces
Innovations/traditions

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Name: Starry Night
Artist: Vincent van Gogh
Movement: Post Impressionism
Date: 1889
Media: Oil on Canvas



Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

- A landscape study, or a study of the nighttime
- expression of the artist's internal turmoil (suffered from mental illness)
- Desire to experiment with stylized techniques

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience

Life of the Artist; Artist Intent

- shows the mountains in the distance that Van Gogh could see out his hospital room in St Remy
- Struggle with mental illness
- painted during his convalescence at mental hospital near St.-Rémy
- following breakdown in which he mutilated his own ear

Influence; Connection to other pieces

Innovations/traditions

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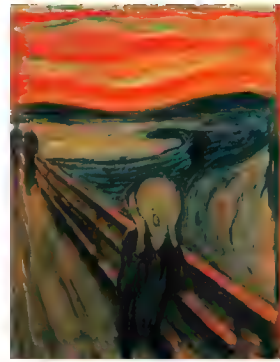
Name: The Scream

Artist: Edvard Munch

Movement: Symbolism

Date: 1893

Media: Tempera and pastel on cardboard



Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

Expresses the angst of modern life

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
Life of the Artist; Artist Intent

- said to have been inspired by an exhibition of a Peruvian mummy in Paris
- prefigures expressionist art
- painted as part of a series, "The Frieze of Life"
- Four different versions painted; one was stolen in 1994; another was stolen in 2004. Both have since been recovered

Influence; Connection to other pieces
Innovations/traditions

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Name: The Kiss

Artist: Gustav Klimt

Movement: Art Nouveau

Date: 1907

Media: Oil and gold leaf on canvas



Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

- suggests all consuming love, passion, and eroticism

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
Life of the Artist; Artist Intent

- inspired by gold leaf of icons, and Byzantine mosaics

Influence; Connection to other pieces
Innovations/traditions

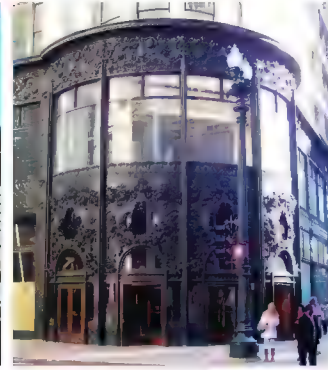
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Modernism

Theme:



Name: Louis Henry Sullivan
Artist: Carson, Pirie Scott Building
Location: Chicago, Illinois
Date: 1899-1904
Media: Iron, Steel, Terra cotta



124

Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

- Department Store

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
 Life of the Artist; Artist Intent

- Sullivan coined the phrase "Form follows Function"
- Art Nouveau influence in the decorative touches
- designed out of the Great Chicago fire 1871; use of terracotta and steel help protect the building from fire

Influence; Connection to other pieces
 Innovations/traditions

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Name: Burghers of Calais

Artist: Auguste Rodin

Date: 1884-1889

Media: Bronze



119

Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

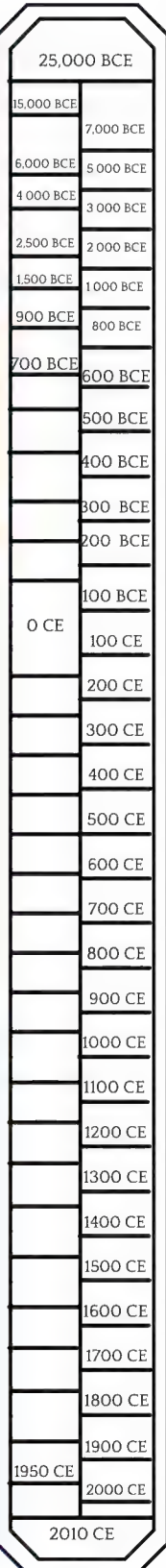
- meant to be placed at ground level, so that people could get close
- meant to glorify the town heroes of the siege of Calais from 1347

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
Life of the Artist; Artist Intent

- 6 burghers offer their lives to the English king in return for saving their besieged city during the 100 Years' War
- Parallels between Paris besieged during the Franco-Prussian War in 1870 and Calais besieged by the English 1347
- rejected by the town council of Calais as being inglorious; they wanted a single allegorical figure

Influence; Connection to other pieces
Innovations/traditions



Name: The Kiss

Artist: Constantin Brancusi

Date: 1907

Media: Limestone



129

Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

- to depict love, in ever increasing abstract forms

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
Life of the Artist; Artist Intent

- Brancusi worked in the studio of Rodin
- this is the 4th version of the statue, done as a commission
- 1st version was one of his first efforts carving stone; 2nd was a plaster cast shown at the Armory show
- 3rd was for a tomb

Influence; Connection to other pieces
Innovations/traditions

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Name: The Steerage
Artist: Alfred Stieglitz
Date: 1907
Media: Photogravure



127

Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

- interested in compositional possibilities of diagonals and lines acting as framing elements
- Represents social divisions of society

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
Life of the Artist; Artist Intent

- published in Oct 1911 Camera Work magazine
- influenced by experimental European painting; compared to a Cubist drawing by Picasso; Cubist like in its arrangement of shapes and tonal values
- Married to Georgia O'Keefe

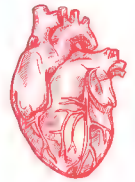
Influence; Connection to other pieces
Innovations/traditions

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Name: Goldfish
Artist: Henri Matisse
Movement: Fauvism
Date: 1912
Media: Oil on Canvas



131



Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

- The goldfish symbolizes a tranquil state of mind
- Painting was meant to provide a soothing, calming influence on the mind. Provides a relaxation from fatigue
- Matisse wanted people to slow down and appreciate the small and beautiful things in life

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience Life of the Artist; Artist Intent

- in 1912 Goldfish were introduced to Europe from Asia. The fish became a MAJOR subject matter in Matisse's works
- Matisse's works were inspired by the Post-Impressionists styles of Cezanne, Gauguin...even Van Gogh

Influence; Connection to other pieces Innovations/traditions

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Name: Memorial Sheet for Karl Liebknecht

Artist: Kathe Kollwitz

Movement: German Expressionism

Date: 1920

Media: Woodcut



134



Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

- Express the sorrow in the lives of those who lived in post WWI Germany
- The ability to produce multiple copies of the same image made printmaking an ideal medium for spreading political statements.

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
Life of the Artist; Artist Intent

- Themes of war and suffering dominate her body of work
- Themes of women grieving over dead children- her son died in WWI; then she became a socialist
- Karl Liebknecht was the founder of the German Communist party who was assassinated

Influence; Connection to other pieces
Innovations/traditions

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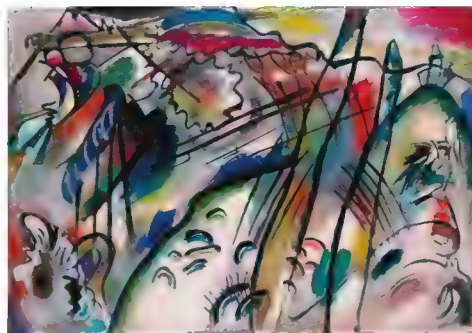
Name: Improvisation 28

Artist: Vassily Kandinsky

Movement: German Expressionism:
Der Blaue Reiter

Date: 1912

Media: Oil on Canvas



132



Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value,
Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

- Tries to make people hear the painting
- Wanted to create a Utopia- a new world based on the spiritual qualities of art

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
Life of the Artist; Artist Intent

- Wanted the viewer to respond to painting the way one would respond to musical compositions
- He saw these abstractions as evolving blueprints for a more enlightened and liberated society emphasizing spirituality

Influence; Connection to other pieces
Innovations/traditions

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Name: Self-portrait as a Soldier

Artist: Ernst Kirchner

Movement: German Expressionism:
Die Brücke

Date: 1915

Media: Oil on Canvas



133



Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value,
Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

- Self portrait, meant to explore the effects of WWI upon the artist

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
Life of the Artist; Artist Intent

- Kirchner volunteered as an artillery driver in WWI, rather than get drafted into infantry
- Declared unfit for service; lung problems and weakness and mental breakdown- we are unsure if he faked these to avoid service
- Painted during a recuperation period

Influence; Connection to other pieces
Innovations/traditions

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Name: Les Demoiselles d'Avignon

Artist: Pablo Picasso

Movement: Proto-Cubism

Date: 1907

Media: Oil on Canvas



126

Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

- Rejection of two-dimension
- proto-Cubism

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
Life of the Artist; Artist Intent

- Influenced by primitivism, evident by angular planes and defined contours
- The basic principles of analytic cubism, was the fragmentation of three-dimensional forms on a two-dimensional picture plane
- Influenced by Iberian and African Masks
- Pablo Picasso painted 20,000 paintings, prints, drawing, sculpture, ceramics, theater sets, and costumes.
- He was child prodigy.
- This painting was considered so ugly that Picasso hid it for many years

Influence; Connection to other pieces
Innovations/traditions

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Name: The Portuguese

Artist: Georges Braque

Movement: Cubism

Date: 1911

Media: Oil on Canvas



130

Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

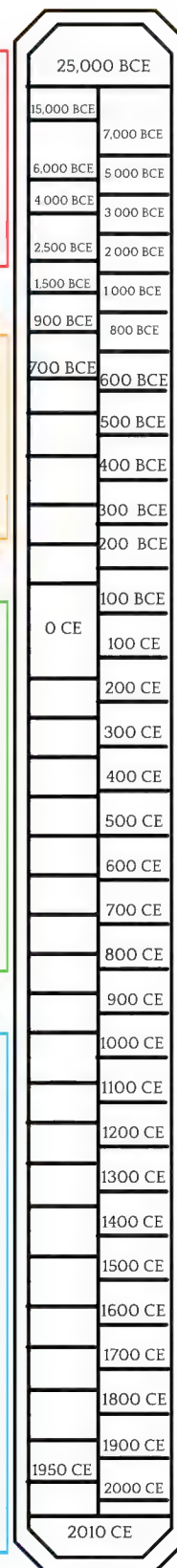
- Analytic Cubism involves analyzing form and investigating visual vocabulary (the pictorial elements) to convey meaning
- done to show all aspects of painting simultaneously on the canvas (when you break it up into smaller elements and abstract it, you can show the front, back, and sides at the same time).

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
Life of the Artist; Artist Intent

- Cubism was created by Pablo Picasso (Spanish, 1881–1973) and Georges Braque (French, 1882–1963) in Paris between 1907 and 1914.
- Cubist Artists like Picasso and Braque were inspired by Paul Cezanne,
- They were inspired by the multiple viewpoints and the abstraction that Cezanne used in his landscapes.
- rejected the inherited concept that art should copy nature

Influence; Connection to other pieces
Innovations/traditions



Name: Composition with Red, Blue and Yellow

Artist: Piet Mondrian

Movement: De Stijl

Date: 1930

Media: Oil on Canvas



136

Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

- Meant to inspire people to a clean, pared down, simplified world

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
Life of the Artist; Artist Intent

- Reaction against WWI

Influence; Connection to other pieces
Innovations/traditions

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Name: Illustration from The Results of the First Five-Year Plan

Artist: Varvara Stepanova

Movement: Constructivism

Date: 1930

Media: Photomontage



137

Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

- Graphic art as propaganda

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
Life of the Artist; Artist Intent

- Stepanova one of the main figures in the Russian Avant Garde
- Influenced by Cubism and Futurism
- 5 year plan: Soviet practice of increasing agricultural and industrial output in 5 years. Launched in 1928

Influence; Connection to other pieces
Innovations/traditions

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Name: Villa Savoye

Artist: Le Corbusier

Location: France

Date: 1929

Media: Steel and Concrete



135

Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

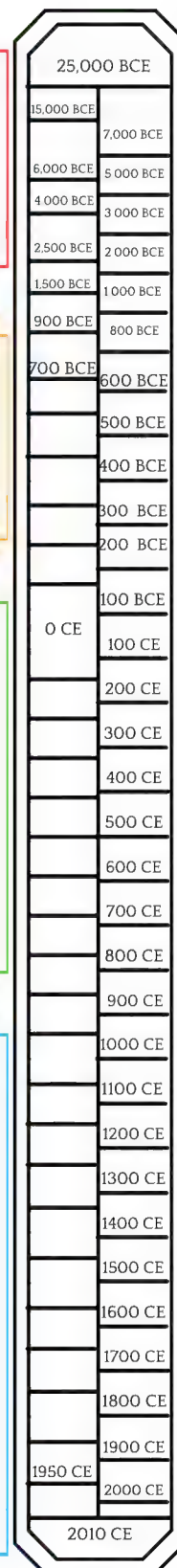
- 3 bedroom villa with servant's quarters
- Turning circle on the bottom is a carport

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
Life of the Artist; Artist Intent

- Patrons Pierre and Emilie Savoye- wanted a country home

Influence; Connection to other pieces
Innovations/traditions



Name: Fallingwater
Artist: Frank Lloyd Wright
Location: Pennsylvania
Date: 1936
Media: Steel, sandstone, and Concrete



139

Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

- House- meant to work with the landscape

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
Life of the Artist; Artist Intent

- Heavily influenced by Japanese culture and architecture

Influence; Connection to other pieces
Innovations/traditions

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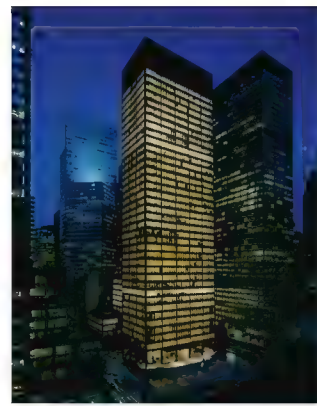
Name: Seagram Building

Artist: Ludwig Mies van der Rohe and Philip Johnson

Location: New York City

Date: 1955

Media: Steel, glass



146

Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value,
Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

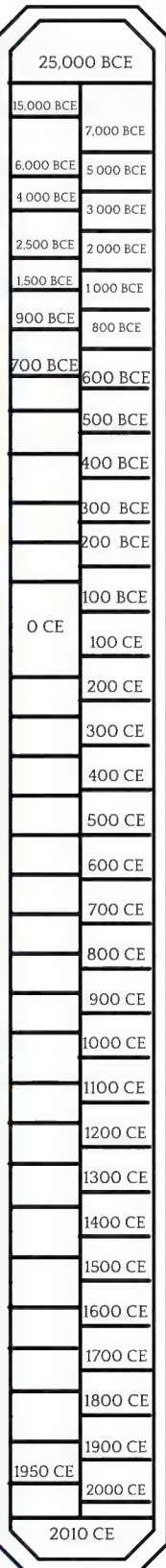
- headquarters of a Canadian Whiskey company

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
Life of the Artist; Artist Intent

- influenced by ancient Greece,
reinterpreted in modern style

Influence; Connection to other pieces
Innovations/traditions



Name: Fountain
Artist: Marcel Duchamp
Movement: Dada
Date: 1917
Media: porcelain urinal



144

Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

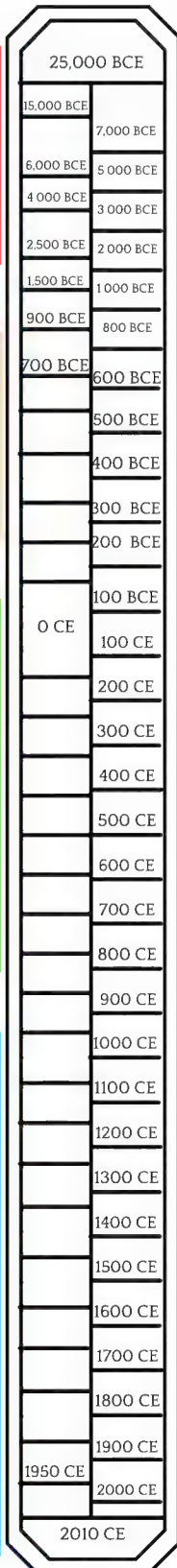
- to make fun of the world of art and the snobberies that go with it

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
 Life of the Artist; Artist Intent

- Title "fountain" a pun; a fountain spouts liquid, while a urinal collects it.
- Entered into a juried show, but the work was refused.
- Resembles the white busts of antiquities

Influence; Connection to other pieces
 Innovations/traditions



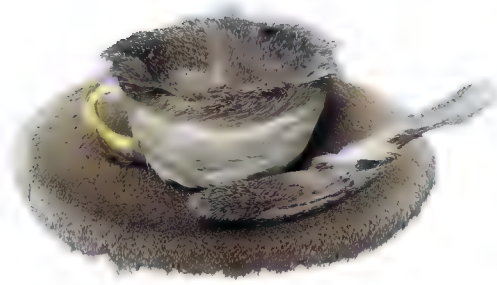
Name: Object

Artist: Meret Oppenheim

Movement: Surrealism

Date: 1936

Media: Fur covered cup, saucer, and spoon



138

Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

- Object insists we imagine what sipping warm tea from this cup feels like, how the bristles would feel upon our lips.
- Viewers are challenged to construct a meaning and the objects have been rendered useless

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
Life of the Artist; Artist Intent

- Said to have been done in response to Picasso's statement that everything looks good in fur
- chosen by visitors of a Surrealist show in NYC as the quintessential Surrealist work
- all Surrealist objects were representative of an idea and Salvador Dalí described them as "objects with symbolic function."

Influence; Connection to other pieces
Innovations/traditions

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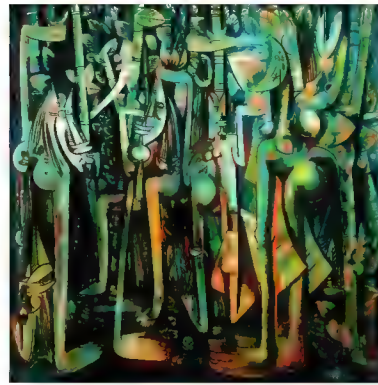
Name: The Jungle

Artist: Wifredo Lam

Movement: Surrealism

Date: 1943

Media: Gouache on paper mounted on canvas



142

Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

- This work was intended to communicate a psychic state
- addresses the history of slavery in colonial Cuba

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
Life of the Artist; Artist Intent

- Cuban born artist whose career took him to Europe and the US
- Interested in Cuba's mixture of Hispanic and African Cultures; influenced by African sculptures, Cubism and Surrealism

Influence; Connection to other pieces
Innovations/traditions

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Name: The Two Fridas
Artist: Frida Kahlo
Movement: Surrealism
Date: 1939
Media: Oil on Canvas



140

Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

- Self Portrait

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
 Life of the Artist; Artist Intent

- painted at the time of her divorce
- she hated surrealists, She thought that they were bourgeois. She thought of herself as a Mexican modern painter
- blood on her lap suggests her many miscarriages, also surgeries related to her polio

Influence; Connection to other pieces
 Innovations/traditions

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Name: Dream of a Sunday Afternoon in the Alameda Park

Artist: Diego Rivera

Date: 1947

Media: Fresco



143

Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

- 3 eras of Mexican history depicted:
 - conquest/colonization
 - Porfirio Diaz Dictatorship
 - 1910 Revolution
- didactic

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
Life of the Artist; Artist Intent

- Originally in the lobby of the Hotel del Prado; moved to a park (the site of a Mexica market) after an earthquake
- Revival of fresco painting- a Mexican specialty

Influence; Connection to other pieces
Innovations/traditions

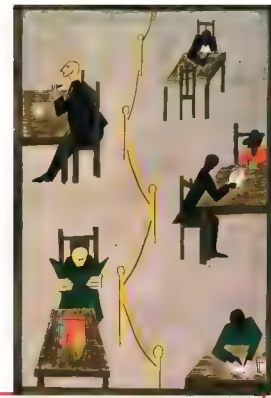
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Name: The Migration of the African American, Panel 49

Artist: Jacob Lawrence

Date: 1940

Media: tempera on board



141

Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

- Series of 60 paintings that depicts the migration of African -Americans from the rural south to the urban north after WWI

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience

Life of the Artist; Artist Intent

Narrative painting in an era of increasing abstraction

Influence; Connection to other pieces

Innovations/traditions

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Name: Woman I

Artist: Willem de Kooning

Movement: Abstract Expressionism

Date: 1950

Media: Oil on Canvas



145

Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

- Process; commentary on the commercialization of women

Content: What is the work about? (Subject, style, iconography, symbolism)

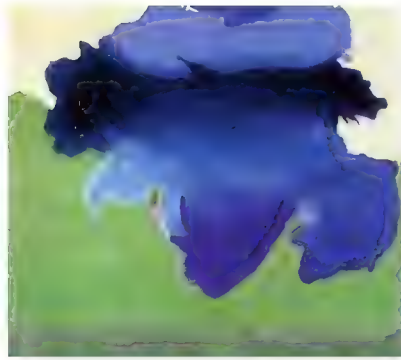
Context: Time/Place/Site/Audience
Life of the Artist; Artist Intent

- Large breasts are a satire on women who appear in magazine ads; smile said to be influenced by an ad of a woman selling cigarettes
- Academically trained as an artist
- Influenced from sacred images of the Madonna and pin-up girls
- One of six paintings he did like this

Influence; Connection to other pieces
Innovations/traditions

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Name: The Bay
Artist: Helen Frankenthaler
Movement: Abstract Expressionism
Date: 1960
Media: Acrylic on Canvas



149

Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

- Accentuates the two-dimensionality of the canvas

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
 Life of the Artist; Artist Intent

- Painted directly on unprimed canvas; canvas absorbs the paint directly
- Worked in the avant garde New York City at the mid century

Influence; Connection to other pieces
 Innovations/traditions

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**Post
Modernism
Theme:**



Name: Marilyn Diptych
Artist: Andy Warhol
Movement: Pop
Date: 1960
Media: Oil, acrylic, and silkscreen on canvas



147

Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

- Cult of Celebrity; repeated imagery drains the face of meaning
- Intersectionality

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
 Life of the Artist; Artist Intent

- Left -color represents her life; right in b/w represents her death ; work done 4 months after her tragic death

Influence; Connection to other pieces
 Innovations/traditions

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	2010 CE

Name: Lipstick (Ascending) on Caterpillar Tracks

Artist: Claes Oldenberg

Movement: Pop

Date: 1970

Media: steel, aluminium, cast resin



150

Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

- Intended as a platform for public speakers; rallying point for anti-Vietnam War protests

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
Life of the Artist; Artist Intent

- First installed in Beinecke Plaza, New Haven CT in 1969
- Erected secretly
- Male and female forms unite- death, power, desire, sensuality
- Made from inexpensive and perishable materials; refurbished with steel/aluminum/fiberglass and reinstalled in 1974
-

Influence; Connection to other pieces
Innovations/traditions

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Name: Narcissus Garden
Artist: Yayoi Kusama
Movement: Performance
Date: 1966
Media: mirror balls



148

Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

- Artist sold each ball for \$2 each as a commentary on the commercialism and vanity of the current art world

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
Life of the Artist; Artist Intent

- Originally featured the work as a non participant in the 1966 Venice Biennale.
- References the ancient myth of Narcissus
- Installation later moved to water, where floating balls reflect the natural environment and the viewers around the work; water placement makes a stronger connection to the myth
- Installation has been exhibited in many places around the world both in water and dry land

Influence; Connection to other pieces
Innovations/traditions

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Name: Spiral Jetty
Artist: Robert Smithson
Location: Great Salt Lake, Utah
Date: 1970
Media: Basalt



151

Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

- Symbolic of a primordial mound in a post apocalyptic landscape; artist like the blood red color of the water due to the bacteria living in the water

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
Life of the Artist; Artist Intent

- Located in an extremely remote and inaccessible site that features abandoned mines and mining equipment
- Upon walking the jetty, the twisting and curling path changes the participant's view
- A jetty is supposed to be a pier in the water; here it is transformed into a curl of rock sitting silently in a vast and empty wilderness.
- Coil is an ancient universal human symbol, esp in the Americas

Influence; Connection to other pieces
Innovations/traditions

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Name: House in New Castle
County Delaware
Artist: Robert Venturi, John Raunch
and Denise Scott Brown
Date: 1978
Media: Wood and Stucco



152

Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value,
Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

- House

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
Life of the Artist; Artist Intent

- House designed for a family of three
- Wife is a musician- hence music room with 2 pianos, organ and harpsichord
- Husband is a bird watcher- large windows facing the woods
- Venturi comments: Less is a bore
- Post Modern house

Influence; Connection to other pieces
Innovations/traditions

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Unit 5



West and Central
Asia

Islam Theme:



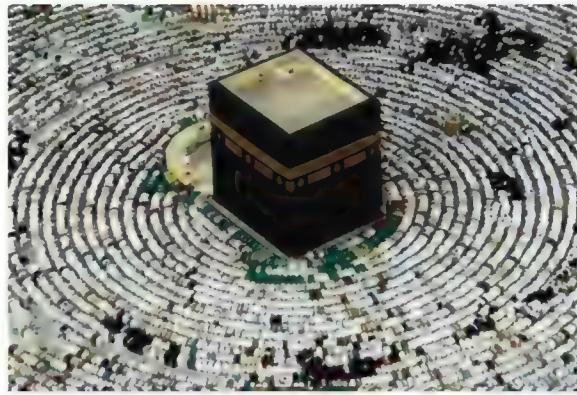
Name: The Kaaba, Masjid al'Haram

Location: Mecca, Saudi Arabia

Culture: Islamic

Dedicated by Mohammed in 631 CE

Media: Granite covered in silk



Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

- AXIS MUNDI
- destination for those making the Hajj; circumambulate the Kaaba counterclockwise, 7 times
-

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience

Life of the Artist; Artist Intent

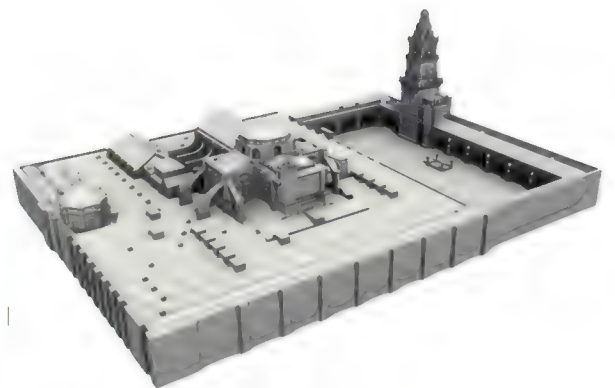
- Said to have been built by Ibrahim and Ishmael for God
- Has been repaired many times since Muhammad's time
- The Black Stone is said to be a gift from Gabriel to Ibrahim
- Holiest site in Islam, the site which all Muslims should pray five times to daily.
- -The Kaaba was a sanctuary in pre-Islamic times. Muslims believe that Abraham (known as Ibrahim in the Islamic tradition), and his son, Ismail, constructed the Kaaba.
- Muhammad was driven out of Mecca in 620 C.E. to Yathrib, which is now known as Medina. Upon his return to Mecca in 629/30 C.E., the shrine became the focal point for Muslim worship and pilgrimage.
- The pre-Islamic Kaaba housed the Black Stone and statues of pagan gods. Muhammad reportedly cleansed the Kaaba of idols upon his victorious return to Mecca, returning the shrine to the monotheism of Ibrahim.
-

Influence; Connection to other pieces

Innovations/traditions

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	1700 CE
	1800 CE
	1900 CE
1950 CE	2000 CE
	2010 CE

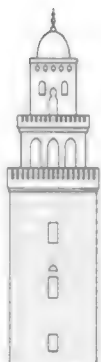
4 types of Mosques



Fun with Vocab



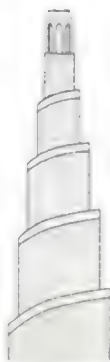
Ottoman Minaret



Minaret of the Great Mosque of Oairawan



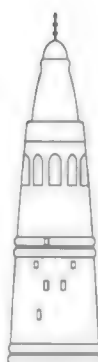
Minaret of Taj Mahal



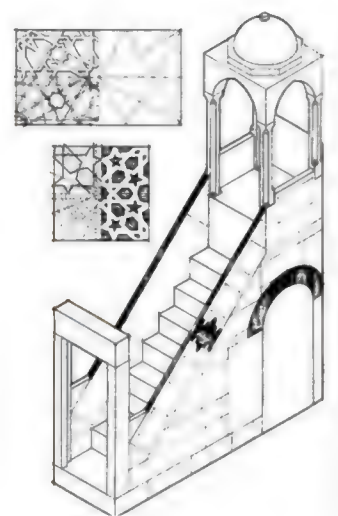
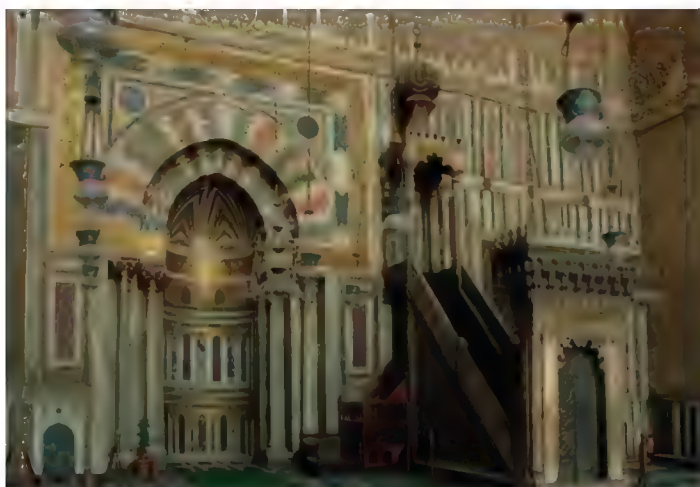
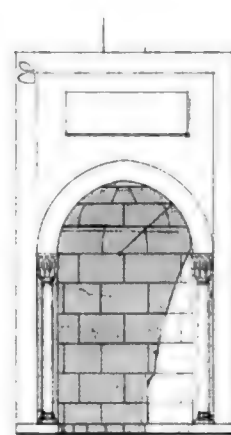
Spiral Minaret of Al Mutawakil Mosque



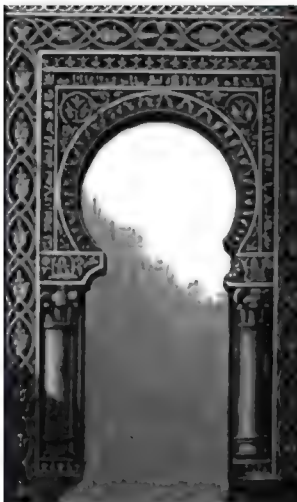
Minaret of the Great Mosque in Seville



Yemeni Minaret



Fun with Vocab





الخط الكوفي القديم

Old Kufi

الخط الكوفي المزخرف

Ornamented Kufi

الخط لسان اليد

Thuluth

الخط نسخ

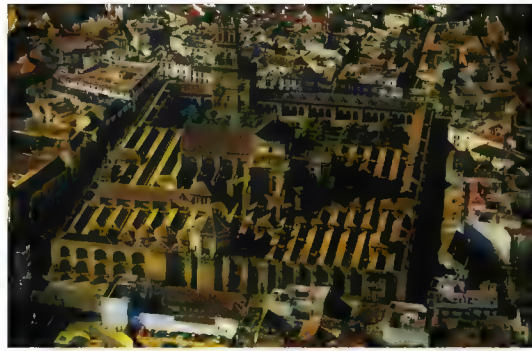
Diwani

الخط الديواني

Diwani Djeli



Name: Great Mosque of Cordoba
Artist: Not Known
Location: Cordoba Spain
Culture: Islamic, Umayyad Dynasty
Date: 785 CE
Media: Stone Masonry



56

Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

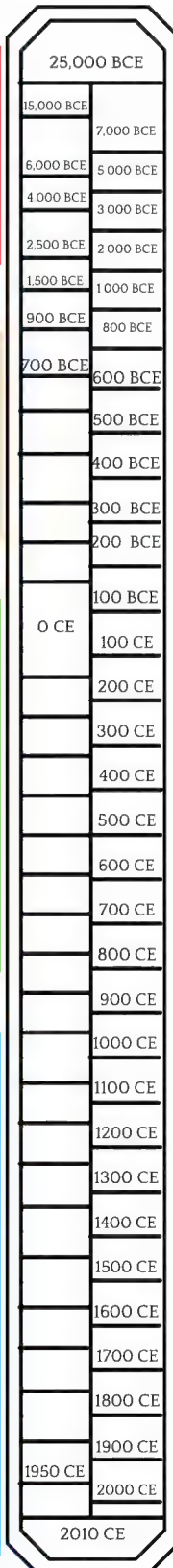
- mosque; no central focus

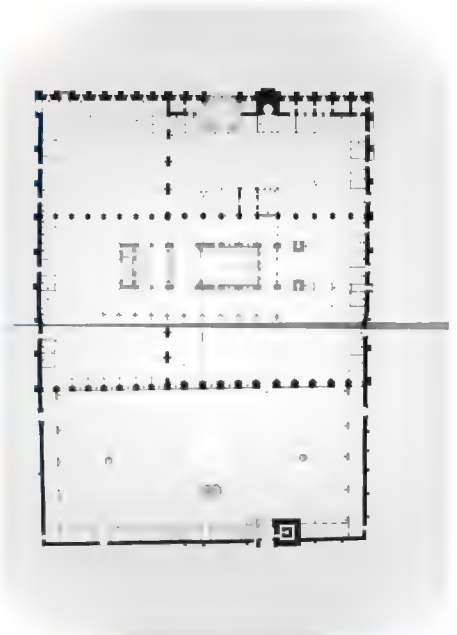
Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
 Life of the Artist; Artist Intent

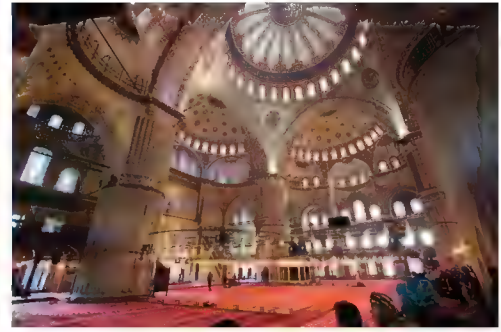
- original wooden ceiling replaced by vaulting
- columns are spolia from ancient Roman structures
- built on a church site;
- converted to a Christian church after the reconquest

Influence; Connection to other pieces
 Innovations/traditions





Name: Mosque of Selim II
Artist: Sinan
Location: Edirne, Turkey
Culture: Ottoman
Date: 1575
Media: Brick and Stone



84

Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

- Massive open space inside with no way to delineate between the upper class and the lower class reflects the notion of Islamic equality before the eyes of God (Allah)

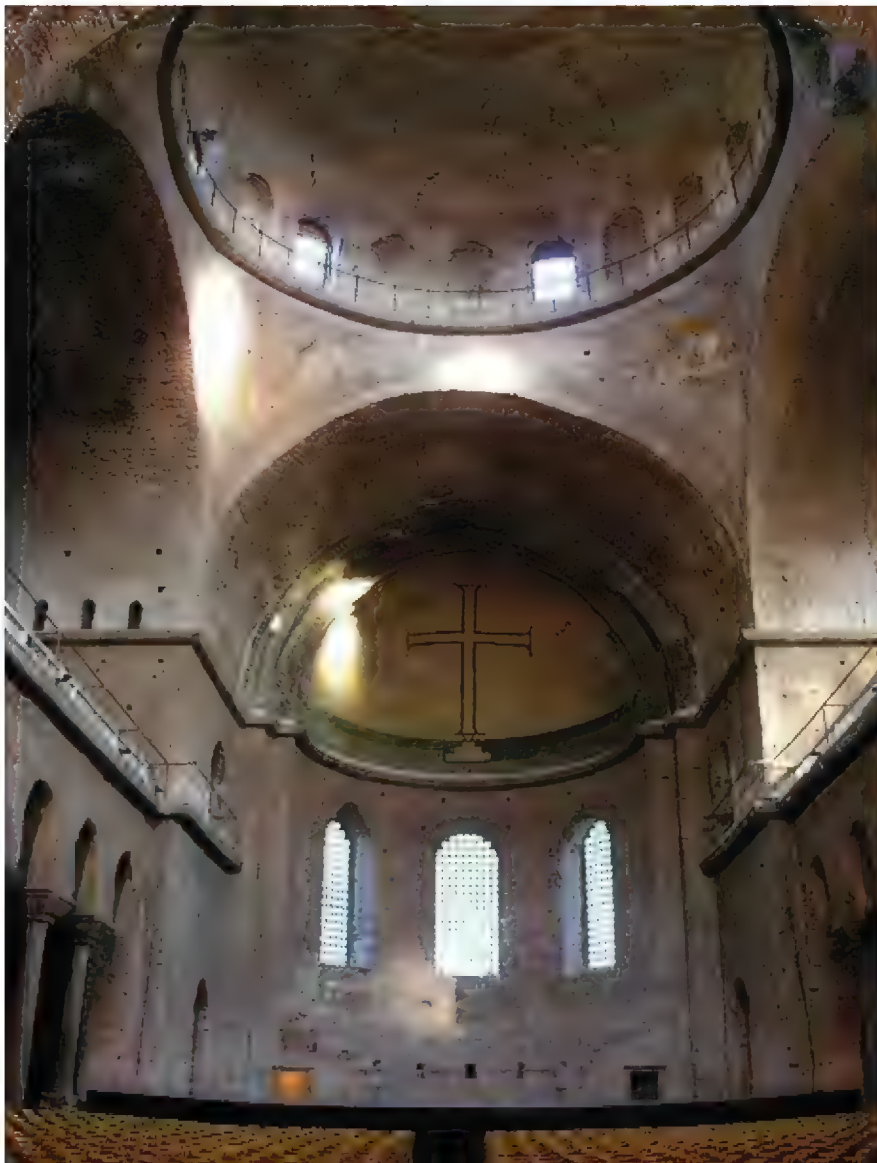
Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
 Life of the Artist; Artist Intent

- -Inspired by Hagia Sophia, a centrally planned building
- Around the rest of the mosque were many additions: libraries, schools, hospices, baths, soup kitchens for the poor, markets, hospitals, and a cemetery; again a wonderful symbol for Islamic life as religion is the nexus of a Muslim's life

Influence; Connection to other pieces
 Innovations/traditions

25,000 BCE	
15,000 BCE	
	7,000 BCE
6,000 BCE	5,000 BCE
4,000 BCE	3,000 BCE
2,500 BCE	2,000 BCE
1,500 BCE	1,000 BCE
900 BCE	800 BCE
700 BCE	600 BCE
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	1300 CE
	1400 CE
	1500 CE
	1600 CE
	1700 CE
	1800 CE
	1900 CE
1950 CE	2000 CE
	2010 CE



Name: Great Mosque (Masjid-e Jameh)

Artist: Not Known

Location: Isafan, Iran

Culture: Safavid Dynasty

Date: 700 CE

Media: Stone, Glazed ceramic tile



186

Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

- Mosque

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience

Life of the Artist; Artist Intent

one iwan is an entry for a private space used by the sultan and his retinue; dome adorned by tiles

Influence; Connection to other pieces

Innovations/traditions

25,000 BCE	
15,000 BCE	
	7,000 BCE
6,000 BCE	5,000 BCE
4,000 BCE	3,000 BCE
2,500 BCE	2,000 BCE
1,500 BCE	1,000 BCE
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	1400 CE
	1500 CE
	1600 CE
	1700 CE
	1800 CE
	1900 CE
1950 CE	2000 CE
	2010 CE



Name: Alhambra

Artist: Not Known

Location: Granada, Spain

Culture: Moorish

Date: 1350-1400 CE

Media: wood, tile, paint



65

Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value,
Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

Palace of the Nasrid Sultans of southern Spain

Content: What is the work about? (Subject, style, iconography, symbolism)

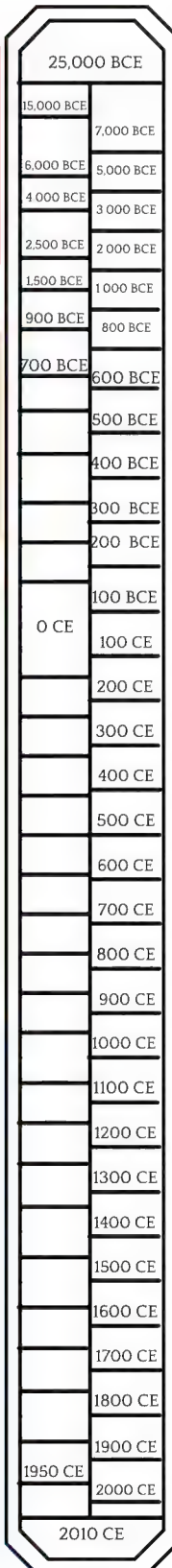
Context: Time/Place/Site/Audience

Life of the Artist; Artist Intent

- built on a hill overlooking the city of Granada

Influence; Connection to other pieces

Innovations/traditions



Name: Dome of the Rock

Artist: Not Known

Location: Jerusalem

Culture: Islamic, Umayyad

Date: 691 CE

Media: Stone with ceramic tiles



185

Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

- Shrine, not mosque

Content: What is the work about? (Subject, style, iconography, symbolism)

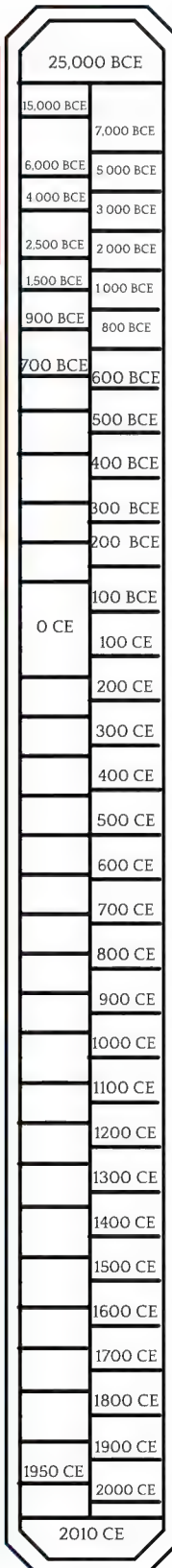
Context: Time/Place/Site/Audience

Life of the Artist; Artist Intent

- influenced by centrally planned buildings
- columns taken from Roman monuments
- -Sacred rock where Adam was buried, Abraham nearly sacrificed Isaac, Muhammad ascended to heaven, Temple of Jerusalem was located
- The dome has been incorporated into most major Islamic buildings since
- meant to rival the Christian Church of the Holy Sepulcher, and the Kaaba as places of worship

Influence; Connection to other pieces

Innovations/traditions



Name: Taj Mahal

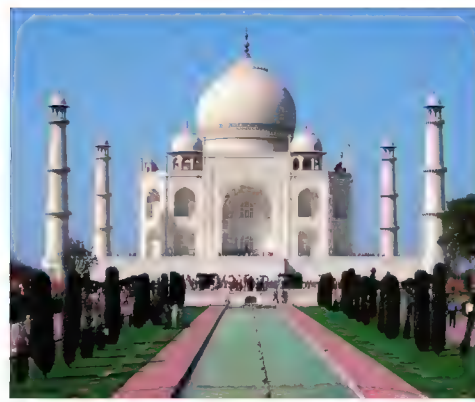
Artist: Ustad Ahmad Lahori

Location: Agra, India

Culture: Moghul Dynasty

Date: 1632-1653 BCE

Media: Stone and marble



209

Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

- mausoleum for Mumtaz Mahal
- honors the greatness of Shah Jahan, as well as the memory of his wife
-

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
Life of the Artist; Artist Intent

- name means "Crown Palace"
- named for Mumtaz Mahal, deceased wife of Shah Jahan; she died while giving birth to his 14th child

Influence; Connection to other pieces
Innovations/traditions

25,000 BCE	
15,000 BCE	
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1,500 BCE	1,000 BCE
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	1600 CE
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	1800 CE
	1900 CE
1950 CE	2000 CE
	2010 CE

Name: The Ardabil Carpet
Artist: Maqsud of Kashan
Culture: Islamic Persian
Date: 1539-1540 CE
Media: Silk and Wool



191

Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

- A prayer rug

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
Life of the Artist; Artist Intent

- one of a matching pair from the funerary mosque of Shayik Safal-Din
- world's oldest dated carpet
- wool; woven by 10 people, probably men; women were the weavers of this period, but the importance of the location and the size of the project indicates that men were entrusted with the execution
- Made in 1540, by the Shah Tahmasp, who elevated carpetweaving to a national industry

Influence; Connection to other pieces
Innovations/traditions

25,000 BCE	
15,000 BCE	
	7,000 BCE
6,000 BCE	5,000 BCE
4,000 BCE	3,000 BCE
2,500 BCE	2,000 BCE
1,500 BCE	1,000 BCE
900 BCE	800 BCE
700 BCE	600 BCE
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	900 CE
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	1400 CE
	1500 CE
	1600 CE
	1700 CE
	1800 CE
	1900 CE
1950 CE	2000 CE
2010 CE	

Name: Pyxis of al-Mughira
Artist: Unknown
Culture: Umayyad Caliphate
Date: 968 CE
Media: Ivory



57

Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

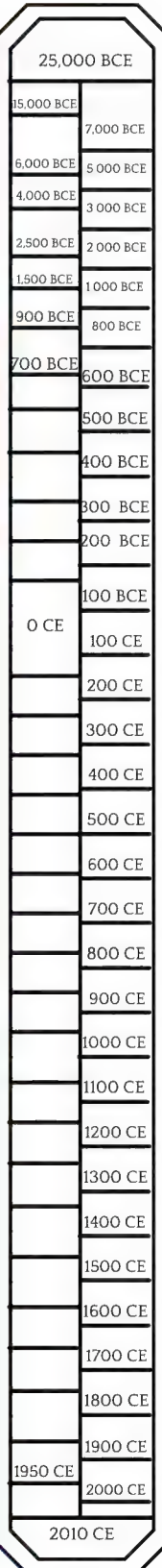
- container for expensive aromatics
- A Pyxis is a cylindrical container for holding cosmetics

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
Life of the Artist; Artist Intent

- coming of age gift for the caliph's younger child
- In Al-Andalus, ivory objects, including Pyxides, were bestowed upon members of the royal family
- Best surviving example of the tradition of carved ivory in Islamic Spain
-

Influence; Connection to other pieces
Innovations/traditions



Name: Basin (Baptisere de St. Louis)

Artist: Muhammad ibn al Zain

Culture: Mamluk Caliphate

Date: 1350 CE

Media: Brass inlaid with silver/gold



188

Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

- original use- washing hands at official ceremonies
- later use: baptisms for French Royal family

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
Life of the Artist; Artist Intent

- (association with St. Louis is fictional)
- Mamluk basin, from Egypt
- people of the time valued the inlaying of metals because it was very difficult to do
- also used very expensive materials to show the wealth

Influence; Connection to other pieces
Innovations/traditions

25,000 BCE	
15,000 BCE	
	7,000 BCE
6,000 BCE	5,000 BCE
4,000 BCE	3,000 BCE
2,500 BCE	2,000 BCE
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	1400 CE
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	1900 CE
1950 CE	2000 CE
2010 CE	

Name: Folio from the Qur'an

Artist: Unknown

Culture: Abbasid Dynasty

Date: 700 CE

Media: ink, gold, color on parchment



187

Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

- Holy Text
- The Qur'an which means "recitation" suggests that the manuscripts were secondary importance to oral tradition

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
Life of the Artist; Artist Intent

- Arabic read right to left
- Great clarity of text important because several readers read the book at once, some at a distance
- Qur'ans were compiled and codified in the mid 7th century; the earliest surviving Qur'an is from the 9th century

Influence; Connection to other pieces
Innovations/traditions

25,000 BCE	
15,000 BCE	
	7,000 BCE
6,000 BCE	5,000 BCE
4,000 BCE	3,000 BCE
2,500 BCE	2,000 BCE
1,500 BCE	1,000 BCE
900 BCE	800 BCE
700 BCE	600 BCE
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	900 CE
	1000 CE
	1100 CE
	1200 CE
	1300 CE
	1400 CE
	1500 CE
	1600 CE
	1700 CE
	1800 CE
	1900 CE
1950 CE	2000 CE
2010 CE	

Name: The Court of Gayumars, folio
from Shah Tahmasp's Shahnama

Artist: Unknown

Culture: Safavid Dynasty

Date: 1522-1525 CE

Media: ink, gold, color on paper



190

Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value,
Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

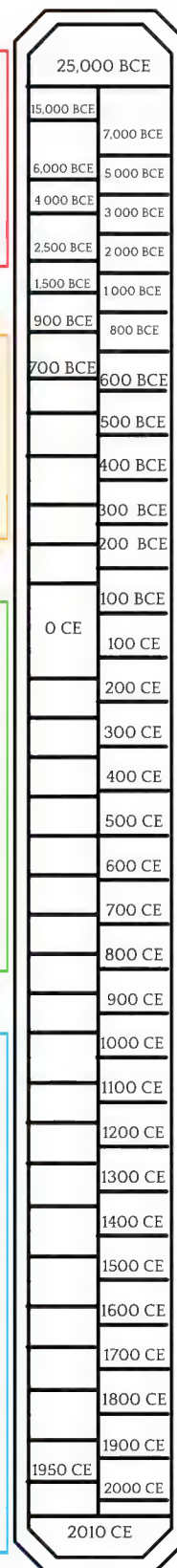
- From the Shahnameh, the Book of Kings; a Persian epic poem telling the ancient history of Persia
- the Shahnameh is the world's longest epic poem written by a single poet. It tells mainly the mythical and to some extent the historical past of the Persian Empire from the creation of the world until the Islamic conquest of Persia in the 7th century.

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
Life of the Artist; Artist Intent

- The whole book contains 258 illustrations
- an illustrated 742 page copy of the Shahnameh was commissioned by the Shah in 1525; Book later passed into the hands of private collectors who sold the pages individually
- Miniature paintings were popular in Persia and India
- This page is considered the greatest Persian miniature paintings

Influence; Connection to other pieces
Innovations/traditions



Name: Bahram Gur fights the Karg,
Folio from the Great Il-Khanid Shahnameh
Artist: Unknown
Culture: Islamic Persian
Date: 1350 CE
Media: ink, gold, color on paper



189

Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

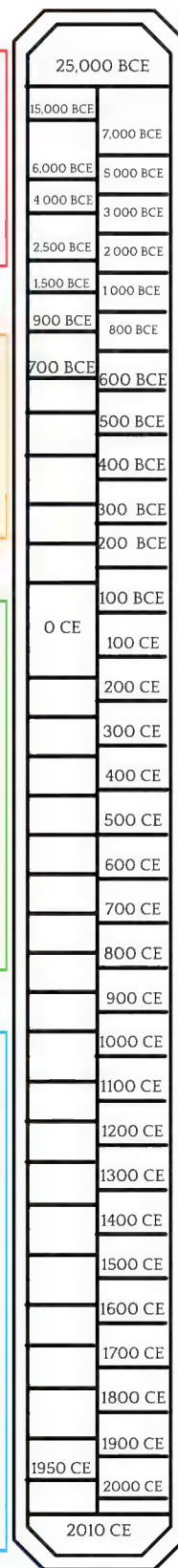
- From the Shahnameh, the Book of Kings; a Persian epic poem telling the ancient history of Persia
- Illustration from the Shahnama (Book of Kings)

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience Life of the Artist; Artist Intent

- Bahram gur wears a garment of European fabric
- Chinese landscape conventions can be seen in the background
- the Shahnameh is the world's longest epic poem written by a single poet. It tells mainly the mythical and to some extent the historical past of the Persian Empire from the creation of the world until the Islamic conquest of Persia in the 7th century.

Influence; Connection to other pieces Innovations/traditions



Name: Jahangir preferring a Sufi Shaikh to Kings

Artist: Bichitr

Culture: Moghul Dynasty

Date: 1620 CE

Media: ink, gold, color on paper



208

Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

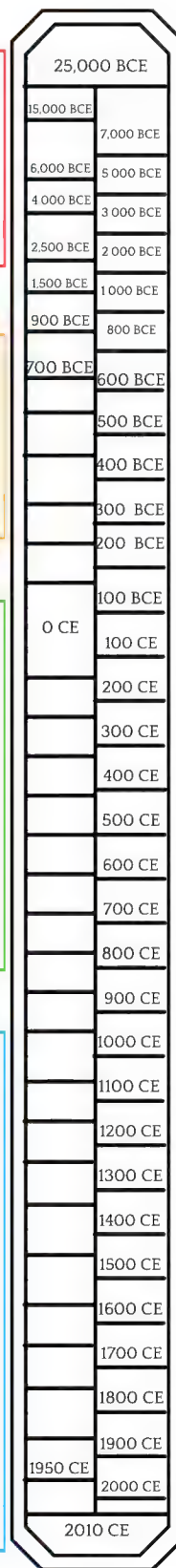
- Shows the piety of the king
- - this would have been originally found in an album that had alternating paintings and calligraphic scriptures
- - these have now been dispersed
-

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
Life of the Artist; Artist Intent

- Jahangir had many artists follow him wherever he went; he wanted everything recorded
- sought to bring together things from distant lands
- Sufism is a mystical branch of Islam

Influence; Connection to other pieces
Innovations/traditions



Hinduism

Theme:



Name: Shiva as Lord of the Dance (or Shiva Nataraja)

Artist: Not Known

Culture: Hindu, Chola Dynasty, India

Date: 1000 BCE

Media: Cast Bronze



202

Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

- meant for veneration
- This work is an example of many of its kind

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
Life of the Artist; Artist Intent

- Shiva periodically destroys the universe so it can be born again
- Original setting of this statue is unknown, though it was made to be moveable

Influence; Connection to other pieces
Innovations/traditions

25,000 BCE	
15,000 BCE	
	7,000 BCE
6,000 BCE	5 000 BCE
4 000 BCE	3 000 BCE
2,500 BCE	2 000 BCE
1,500 BCE	1 000 BCE
900 BCE	800 BCE
700 BCE	600 BCE
	500 BCE
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	300 BCE
	200 BCE
	100 BCE
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	1200 CE
	1300 CE
	1400 CE
	1500 CE
	1600 CE
	1700 CE
	1800 CE
	1900 CE
1950 CE	2000 CE
2010 CE	

Name: Lakshmana Temple
Artist: Not Known
Location: Khajuraho, India
Culture: Hindu, Chandella Dynasty
Date: 930-950 CE
Media: Sandstone



200 a.



Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

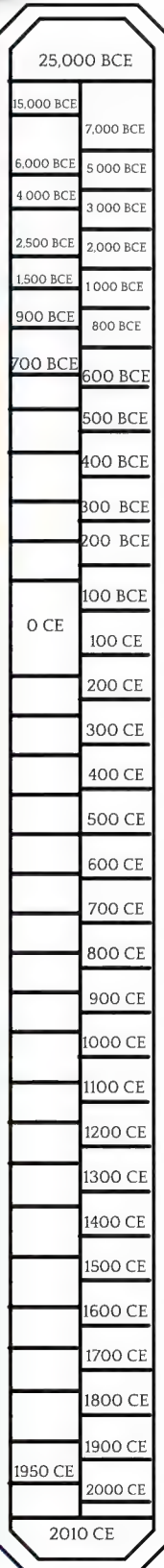
- dedicated to the worship of Vishnu
- Simultaneously represents male (mountain) and female (cave); and the joining of the divine with the human
-

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
 Life of the Artist; Artist Intent

- One of more than 20 temples on this site
- east/west axis; receives direct rays from the rising sun
- Axis mundi
- ashlar masonry

Influence; Connection to other pieces
 Innovations/traditions



Name: Lakshmana Temple:
Amorous Couple
Artist: Not Known
Location: Khajuraho, India
Culture: Hindu, Chandella Dynasty
Date: 930-950 CE
Media: Sandstone



200 b.

Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

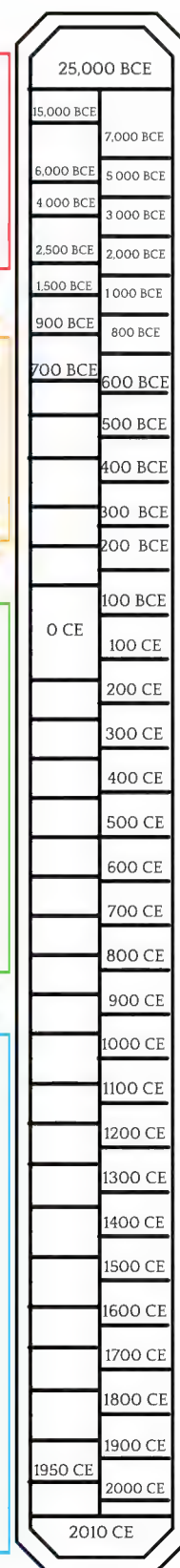
- Erotic poses symbolize regeneration
-

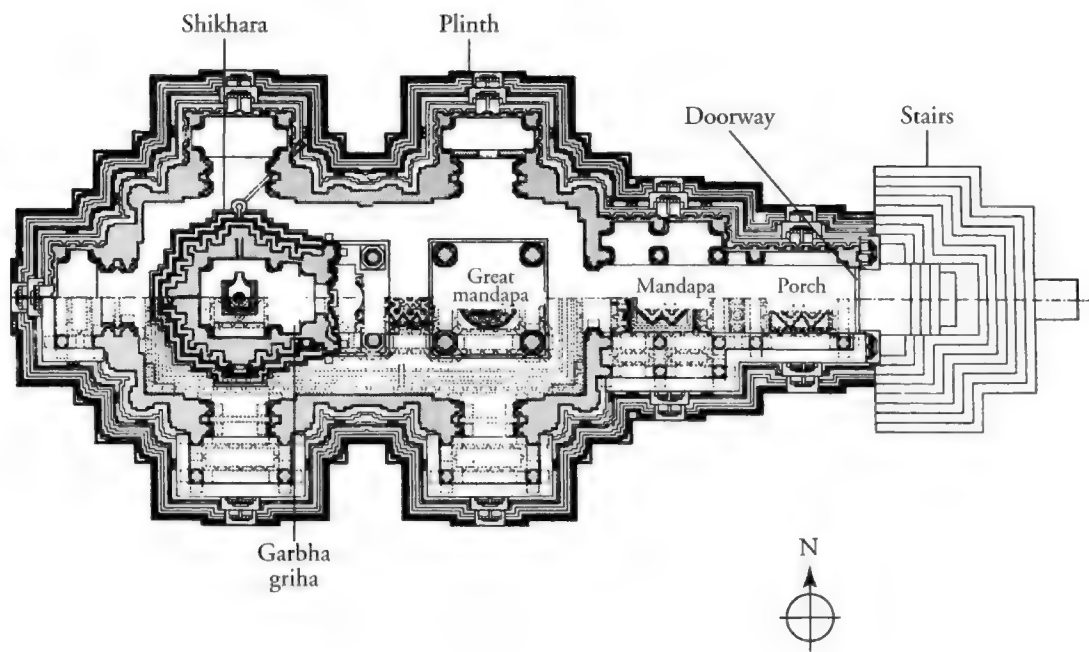
Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
Life of the Artist; Artist Intent

- The erotic poses were not intended to be provocative, but instead served ritual and symbolic function significant to the builders, patrons, and devotees of these captivating structures

Influence; Connection to other pieces
Innovations/traditions





Name: the temple of Angkor Wat
Artist: Not Known
Location: Cambodia
Culture: Hindu, Angkor Dynasty
Date: 800-1400 CE
Media: Sandstone



199



Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

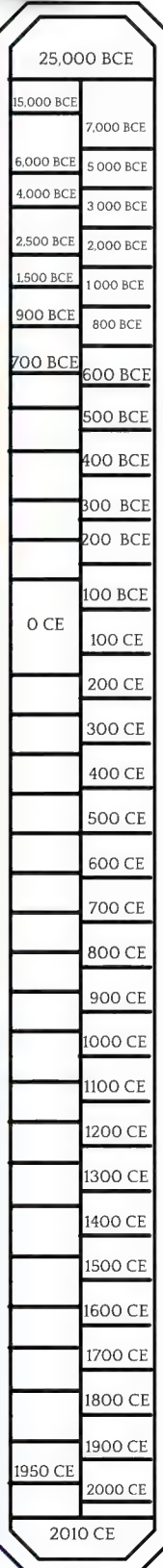
dedicated to Vishnu; most sculptures represent Vishnu's incarnations

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
 Life of the Artist; Artist Intent

- Capital of medieval Cambodia built by Suryavarman II
- Main pyramid is surrounded by four corner temples; temple-mountain; Symbolizes Mt. Meru, the AXIS MUNDI sacred mt. in both Buddhism and Hinduism
- built by successive kings, installing various deities at the site
- mixed Buddhist and Hindu beliefs

Influence; Connection to other pieces
 Innovations/traditions



Name: Angkor, Angkor Thom
Artist: Not Known
Location: Cambodia
Culture: Hindu, Angkor Dynasty
Date: 800-1400 CE
Media: Sandstone



199 b.



Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

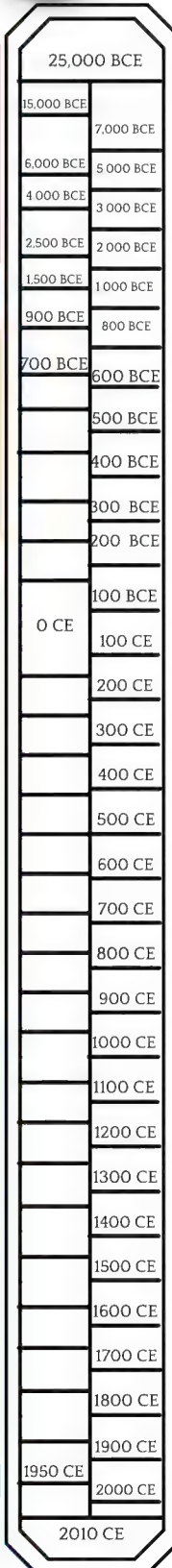
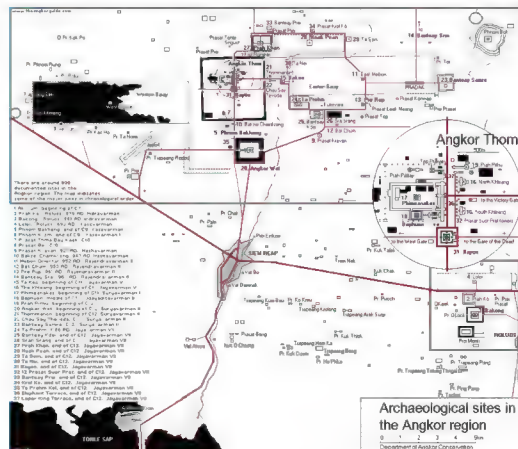
Capital of the Angkor Dynasty

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
Life of the Artist; Artist Intent

- has become Cambodian national symbol; on the national flag
- - built by King Suryavarman II (1113-1145/50 C.E.) "protector of the sun"
- construction started shortly after he took the throne and was finished shortly after his death
- based on inscriptions found and the style of architecture
- - building temples was used by Khmer kings to legitimize their rule and gain protection from the gods
- probably used 300,000 workers, including architects, construction workers, stone masons, sculptors, and servants to feed them

Influence; Connection to other pieces
Innovations/traditions



Name: Churning of the Ocean of Milk

Artist: Not Known

Location: Cambodia

Culture: Hindu, Angkor Dynasty

Date: 800-1400 CE

Media: Sandstone



199 c.

Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

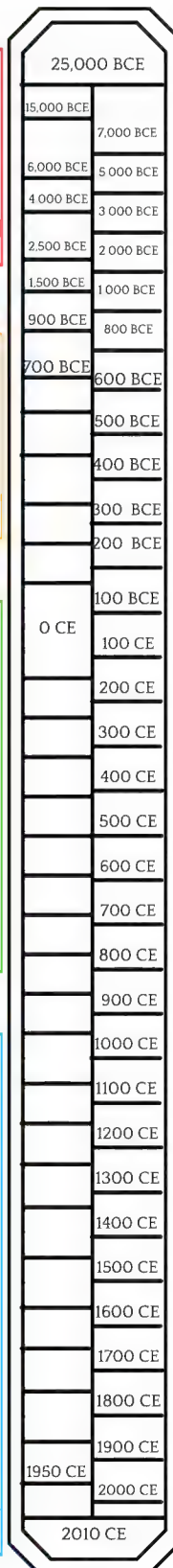
Story from Hinduism

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
Life of the Artist; Artist Intent

Influence; Connection to other pieces
Innovations/traditions

- Decoration of Angkor:
- - 1200 square meters of carved bas relief
- - represent 8 different hindu stories
- - shows the beginning of time and the creation of the universe (links King to Gods in direct line since creation of the world)
- - Devas (gods) fighting asura (demons) to reclaim order and power
- - to save the Earth amrita (the elixir of life) has to be released from the Earth
- - relief depicts the moment when the gods and demons are churning the sea of milk
- - playing tug of war with Naga (the snake) to churn the oceans
- - once the elixir is released Indra (the king of all gods) is seen descending to collect it and save all the worlds
-



Name: Jayavarman VII as Buddha
Artist: Not Known
Location: Cambodia
Culture: Hindu, Angkor Dynasty
Date: 800-1400 CE
Media: Sandstone



199 d.

Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

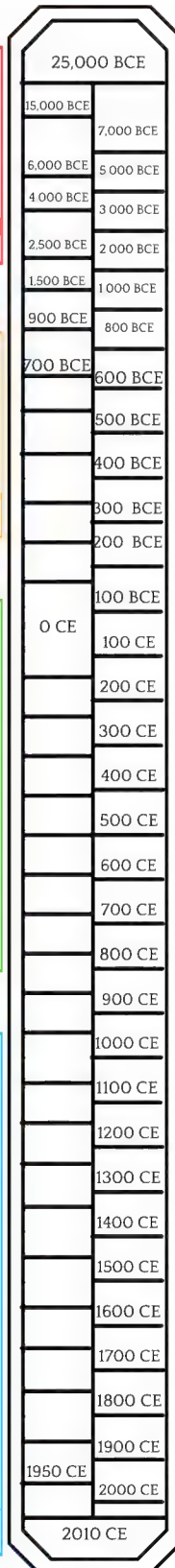
Patron of Angkor Thom

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
Life of the Artist; Artist Intent

- most powerful and famous Khmer Monarch
- heavily influenced by 2 wives, who were sisters; he married one after the other's death
- Devoted to Buddhism, though his monuments show a mixture of Buddhist and Hindu iconography
- After another period of instability and a Cham invasion of the Empire, Jayavarman VII restores its independence, and leads it to its all time highpoint.
- The borders are expanded in all directions, and a frenetic program of construction is initiated, yielding numerous temples, as well as hospitals and various works of infrastructure.
- Despite coming to power at nearly the age of 60, Jayavarman continues to reign for over 30 years, living to nearly the age of 100

Influence; Connection to other pieces
Innovations/traditions



Unit 6



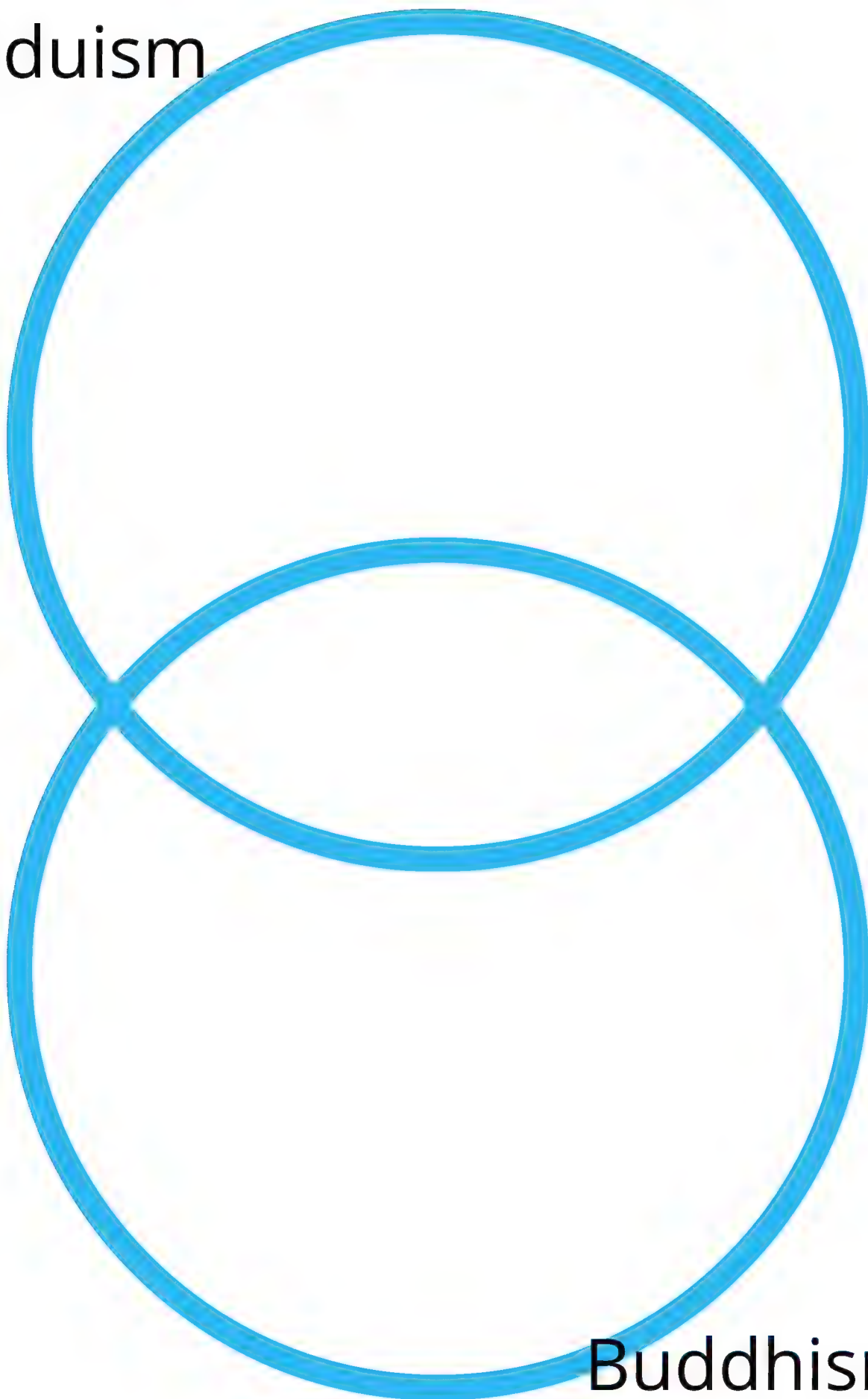
South and East Asia

Buddhism

Theme:



Hinduism



Buddhism

Fun with Vocab



Abhaya Hasta



Varada Hasta



Anjali Hasta



Katika Hasta



Vairava Hasta



Tarjini Hasta



Tripataka Hasta



Ardha Chandra Hasta

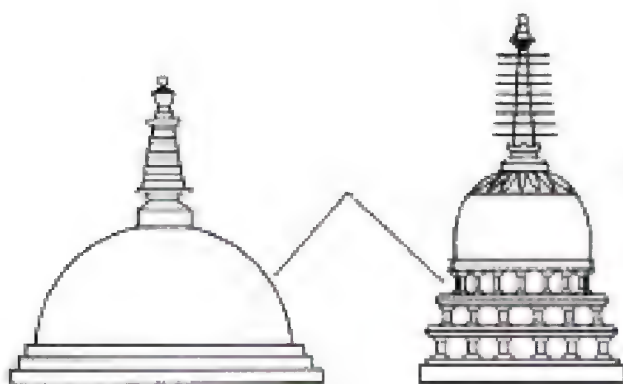


Chandra Hasta

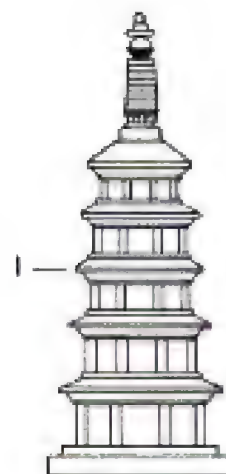


Yoga Hasta

Fun with Vocab



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Name: Great Stupa at Sanchi
Artist: Not Known
Location: Madhya Pradesh, India
Culture: Buddhist
Date: 300 BCE-100 CE
Media: Sandstone



192



Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

- Circular design meant for circumambulation.
- Worshippers circle the structure as they meditate.
- Bas relief carvings meant to educate the public on the history of Buddhism and the teaching of the Buddha.

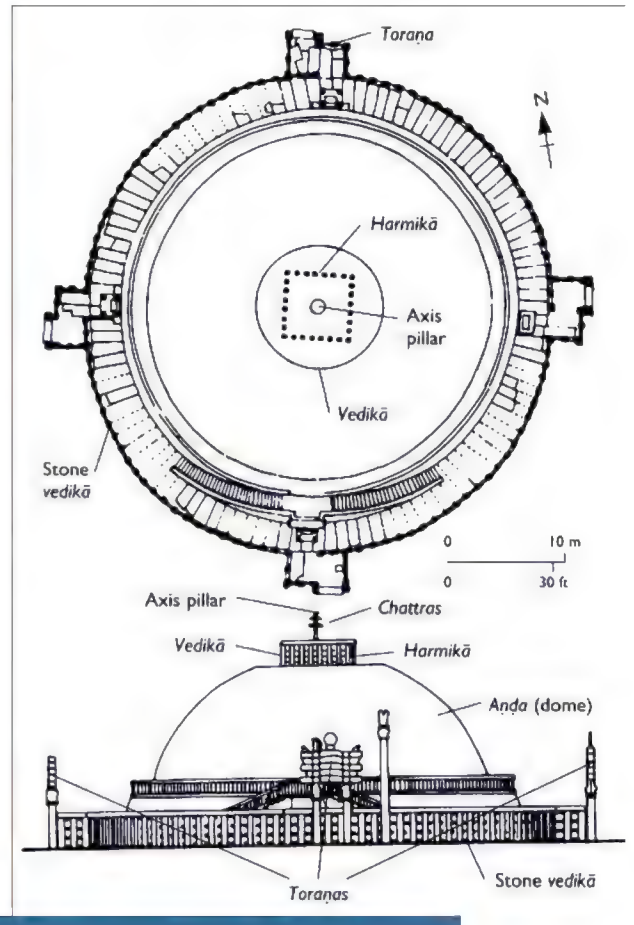
Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
Life of the Artist; Artist Intent

- Commissioned by the emperor Ashoka the Great.
- Construction was overseen by wife.
- Local community members would donate money for the design and select their favorite scene from the life of the Buddha and have their name inscribed.

Influence; Connection to other pieces
Innovations/traditions

25,000 BCE	
15,000 BCE	
	7,000 BCE
6,000 BCE	5,000 BCE
4,000 BCE	3,000 BCE
2,500 BCE	2,000 BCE
1,500 BCE	1,000 BCE
900 BCE	800 BCE
700 BCE	600 BCE
	500 BCE
	400 BCE
	300 BCE
	200 BCE
	100 BCE
0 CE	100 CE
	200 CE
	300 CE
	400 CE
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	600 CE
	700 CE
	800 CE
	900 CE
	1000 CE
	1100 CE
	1200 CE
	1300 CE
	1400 CE
	1500 CE
	1600 CE
	1700 CE
	1800 CE
	1900 CE
1950 CE	2000 CE
	2010 CE



Name: Jowo Rinpoche, enshrined in the Jokhang Temple

Artist: Not Known

Location: Lhasa, Tibet

Culture: Yarlung Dynasty

Date: 640 CE

Media: Gilt metals, semi precious stones



184

Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

- Most sacred and important Buddhist image in Tibet- because it was carved from the likeness of the Buddha himself and because the artist, Viswakarma, was a holy man.

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience

Life of the Artist; Artist Intent

- Enshrined in the Jokhang Temple- Tibet's earliest and foremost Buddhist temple; temple founded in 647 by the first ruler of a unified Tibet
- Jowo means "lord", khang means "house"
- Statue thought to have been blessed by the Buddha himself; believed to have been crafted in India during his lifetime
- Disappeared in 1960's during China's Cultural revolution; in 1982 the lower part found in a rubbish heap; upper part found in Beijing; restored in 2003

Influence; Connection to other pieces

Innovations/traditions

25,000 BCE	
15,000 BCE	
	7,000 BCE
6,000 BCE	5,000 BCE
4,000 BCE	3,000 BCE
2,500 BCE	2,000 BCE
1,500 BCE	1,000 BCE
900 BCE	800 BCE
700 BCE	600 BCE
	500 BCE
	400 BCE
	300 BCE
	200 BCE
	100 BCE
0 CE	100 CE
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	1200 CE
	1300 CE
	1400 CE
	1500 CE
	1600 CE
	1700 CE
	1800 CE
	1900 CE
1950 CE	2000 CE
	2010 CE

Name: Longmen Caves
Artist: Not Known
Location: Luoyang, China
Culture: Tang Dynasty
Date: 500-1100 CE
Media: Limestone



195

Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

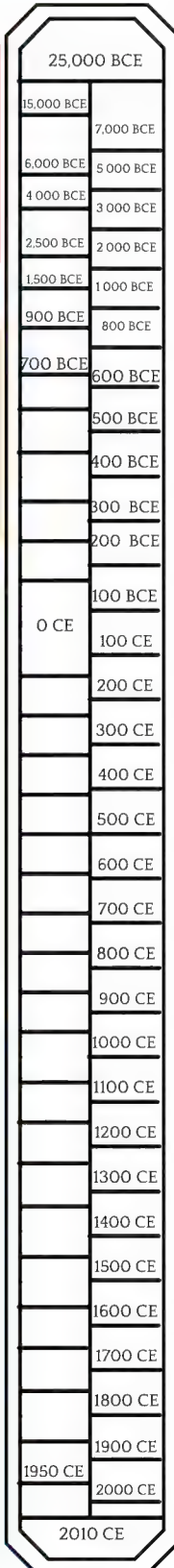
- Collection of shrines commissioned by various Chinese dynasties paying tribute to the Buddha.

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
 Life of the Artist; Artist Intent

- caves along the bank of the Yi River
- 800,000 people worked on the site
- inscriptions state that Empress Wu Zetian was the principal patroness; used private funds to finance the project
- Vairocana Buddha in the likeness of Wu Zetian

Influence; Connection to other pieces
 Innovations/traditions



Name: Borobudur Temple
Artist: Not Known
Location: Central Java, Indonesia
Culture: Buddhist
Date: 750-850 CE+
Media: Volcanic-stone masonry



198



Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

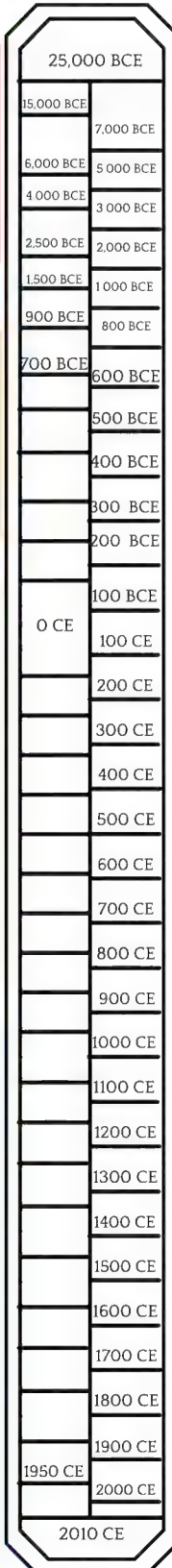
- AXIS MUNDI; pilgrimage site
- meant to be walked around on each terrace
- Functional Mandala
-

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
 Life of the Artist; Artist Intent

- lower stories represent the world of desire, negative impulses; middle areas represent the world of forms, people have to control these negative impulses
- top story is the world of formulas, where the physical world and desires have been purged

Influence; Connection to other pieces
 Innovations/traditions



Name: Bamiyan Buddhas

Artist: Not Known

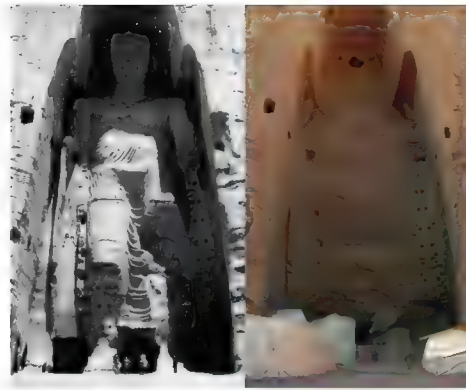
Location: Bamiyan, Afghanistan

Culture: Gandharan

Date: 400-800 CE

Destroyed 2001

Media: Cut Stone and plaster



182

Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

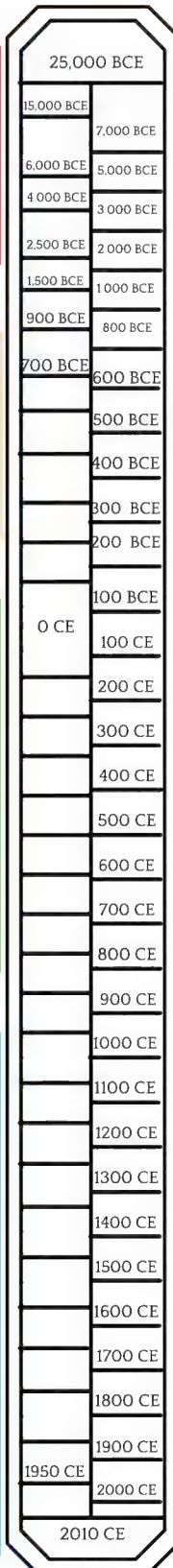
- trading and religious center; pilgrimage site

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
Life of the Artist; Artist Intent

- Bamiyan at the western end of the silk road;
- first colossal Buddhas; serve as models for later large-scale rock cut images in China
- pilgrims can walk through the cave galleries into passageways that lead to the level of the Buddha's Shoulders
- Destroyed by the Taliban as an act of iconoclasm. March 2001

Influence; Connection to other pieces
Innovations/traditions



China Theme:



CHINESE PIECES BY DYNASTY

Qin Dynasty= Terracotta Warriors

Han Dynasty= Funeral Banner of Lady Dai

Jin Dynasty

Sui Dynasty

Tang Dynasty= Longmen Caves

Song Dynasty= Travelers among Mountains

Yuan Dynasty= The David Vases

Ming Dynasty= The Forbidden City

PDR= Chairman Mao en Route to Anyuan



Name: Terra Cotta warriors

Artist: Not Known

Location: Xian, China

Culture: Qin Dynasty

Date: 220 BCE

Media: Painted Terra cotta



193

Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

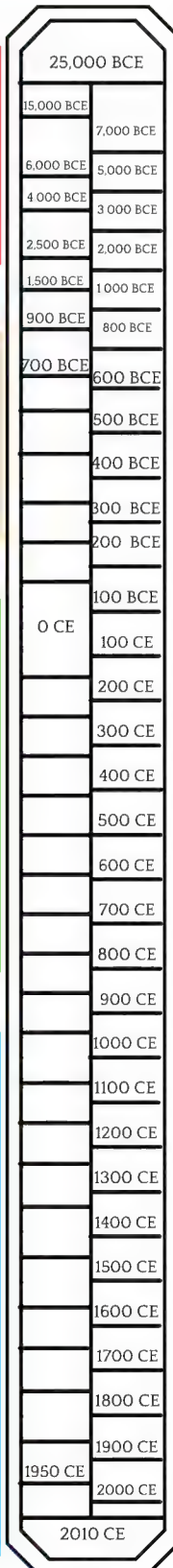
- A representation of the Chinese army marching into the next world to conquer death as the emperor conquered the whole of China

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
Life of the Artist; Artist Intent

- Qin Shi Huangdi was the first Qin emperor of China
- The name of China comes from this dynastic name
- discovered in 1974
- The individualization is a further demonstration of the control that the emperor had in the creation of the clay army
- Qin Dynasty

Influence; Connection to other pieces
Innovations/traditions



Name: Funeral Banner of Lady Dai (Xin Zhui)

Artist: Not Known

Culture: Han Dynasty

Date: 180 BCE

Media: Painted Silk



194

Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

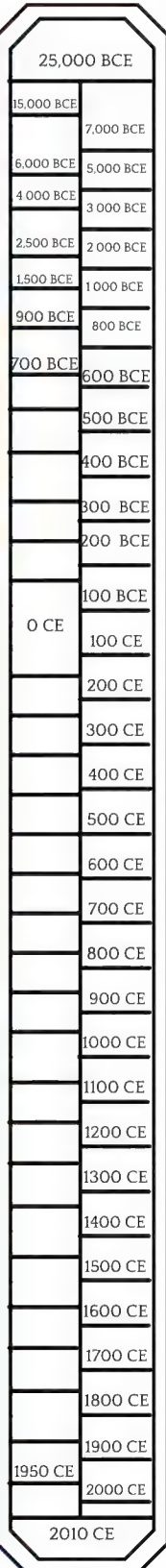
- probably carried in a procession to the tomb then placed over body to speed its journey to the afterlife

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
Life of the Artist; Artist Intent

- Lady Dai died in 168 BCE in Hunan province,
- Han dynasty
- tomb found in 1972 w/ over 100 objects

Influence; Connection to other pieces
Innovations/traditions



Name: Travelers among Mountains and Streams

Artist: Fan Kuan

Culture: Song Dynasty

Date: 1000 CE

Media: Ink and colors on silk



201

Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

- hanging scroll
- Chinese landscapes should evoke man's ideal harmonious relationship with nature as well as nature's power to transform the human spirit
- Meant to carry the viewer away to imaginary realms

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
Life of the Artist; Artist Intent

- artist isolated himself away from civilization to be with nature and study it for his landscape paintings
- reflects a Taoist philosophy: Taoist philosophy developed an early stimulus for creating landscape paintings.
- Chinese landscapes are far more important than in the West.
- might be the artist's only surviving work; his signature is hidden in the bushes on the lower right
- Song Dynasty

Influence; Connection to other pieces
Innovations/traditions

25,000 BCE	
15,000 BCE	
	7,000 BCE
6,000 BCE	5,000 BCE
4,000 BCE	3,000 BCE
2,500 BCE	2,000 BCE
1,500 BCE	1,000 BCE
900 BCE	800 BCE
700 BCE	600 BCE
	500 BCE
	400 BCE
	300 BCE
	200 BCE
	100 BCE
0 CE	100 CE
	200 CE
	300 CE
	400 CE
	500 CE
	600 CE
	700 CE
	800 CE
	900 CE
	1000 CE
	1100 CE
	1200 CE
	1300 CE
	1400 CE
	1500 CE
	1600 CE
	1700 CE
	1800 CE
	1900 CE
1950 CE	2000 CE
2010 CE	

Name: The David Vases

Artist: Not Known

Culture: Yuan Dynasty

Date: 1350 CE

Media: White porcelain and cobalt blue underglaze



204

Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

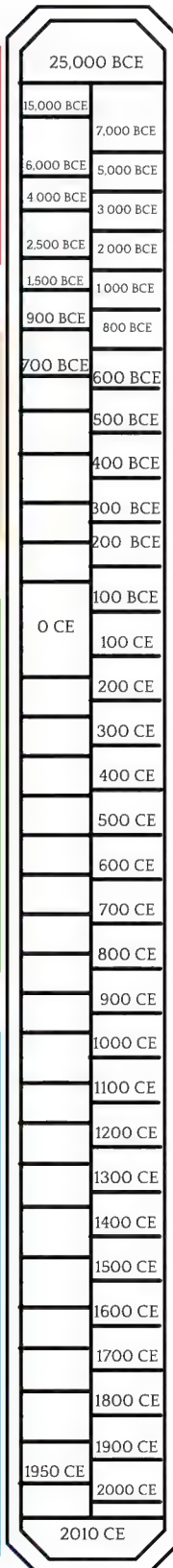
- made for the altar of daoist temple, along with incense burner which has not been found

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
Life of the Artist; Artist Intent

- one of the most important examples of blue and white porcelain
- blue cobalt imported from Iran; Chinese expansion into west Asia makes this available
- Yuan (Mongol) Dynasty
- Named for Sir Percival David, a collector of Chinese Art

Influence; Connection to other pieces
Innovations/traditions



Name: Forbidden City

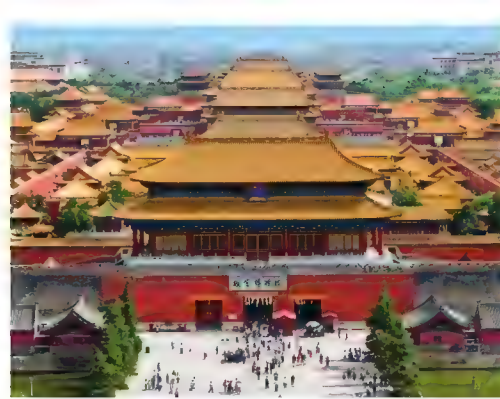
Artist: Not Known

Culture: Ming Dynasty

Location: Beijing, China

Date: 1400 CE

Media: Marble, Brick, Wood, Tile



206



Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value,
Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

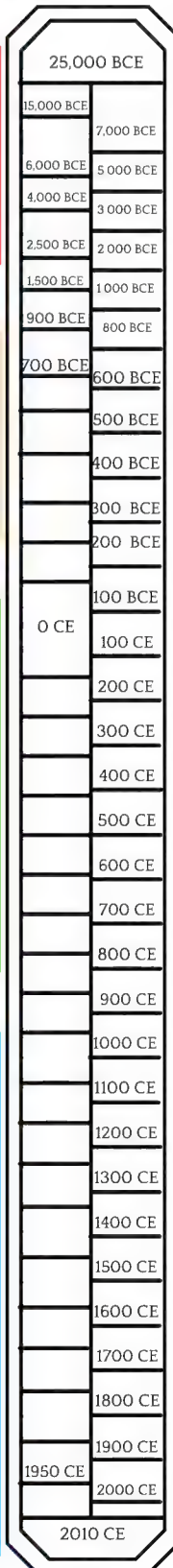
- seat of power of Chinese government; so named because only royal court could enter
- meant for grand ceremonies- New Year, winter solstice, emperor's birthday

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
Life of the Artist; Artist Intent

- Largest and most complete Chinese architectural ensemble in existence
- Ming Dynasty
- The palace was operating for over 500 years, so it saw major political, technological and other changes over its lifetime
- The palace was originally built to solidify power from a coup d'etat

Influence; Connection to other pieces
Innovations/traditions



Name: Chairman Mao en Route to Anyuan

Artist: Not Known, Based on oil painting by Liu Chunhua

Culture: PDR

Date: 1969 CE

Media: Lithograph



212

Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

- propaganda

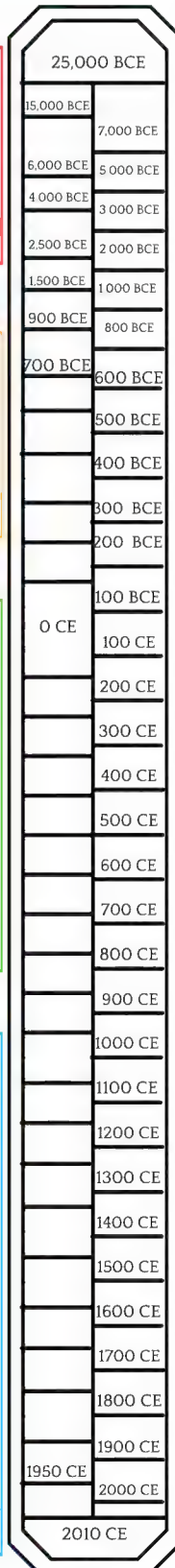
Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
Life of the Artist; Artist Intent

- Painted during the cultural revolution of 1966-1976; high art was dismissed as bourgeois
- art was done anonymously; seeking artistic fame was seen as Western and degenerate
- Mao worked for reform for miners; supported a local strike for better wages, education, working conditions
- May be the most reproduced image ever made; 900,000,000 copies were generated

Influence; Connection to other pieces
Innovations/traditions

- People's Democratic Republic



Name: Todai- Ji: Great Buddha Hall

Artist: various artists, including sculptors Unkei and Keikei

Location: Nara, Japan

Culture: Japanese

Date: 750 CE rebuilt 1700

Media: wood with ceramic tile roofing



197

Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

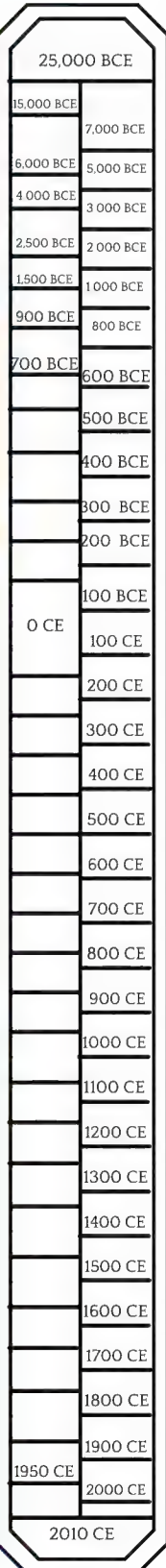
- Great Eastern Temple, refers to its location on the eastern edge of the city of Nara Japan

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
Life of the Artist; Artist Intent

- temple and Buddha have been razed several times during military unrest
- largest wooden building in the world
- influenced by monumental Chinese sculpture (Longmen Caves)

Influence; Connection to other pieces
Innovations/traditions



Name: Todai- Ji: Great Buddha Statue

Artist: Unknown

Location: Nara, Japan

Culture: Japanese

Date: 750 CE rebuilt 1700

Media: Bronze



197

Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

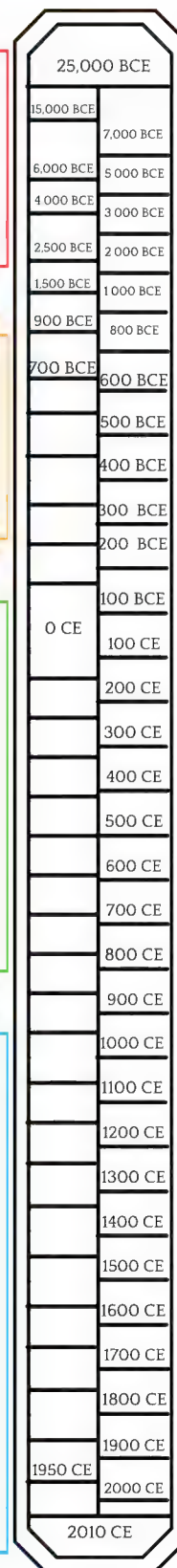
- largest metal statue of the Buddha in the world

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
Life of the Artist; Artist Intent

Emperor Shomu embraced Buddhism and erected the sculpture as a way of stabilizing Japanese population during time of economic crisis

Influence; Connection to other pieces
Innovations/traditions



Name: Todai- Ji: Nio Guardian Figures
Artist: Unkei and Keikei
Location: Nara, Japan
Culture: Japanese
Date: 750 CE rebuilt 1700
Media: wood



197

Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

Guardian figures

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
Life of the Artist; Artist Intent
one on either side of the gate

Influence; Connection to other pieces
Innovations/traditions

25,000 BCE	
15,000 BCE	
	7,000 BCE
6,000 BCE	5,000 BCE
4,000 BCE	3,000 BCE
2,500 BCE	2,000 BCE
1,500 BCE	1,000 BCE
900 BCE	800 BCE
700 BCE	600 BCE
	500 BCE
	400 BCE
	300 BCE
	200 BCE
	100 BCE
0 CE	100 CE
	200 CE
	300 CE
	400 CE
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	700 CE
	800 CE
	900 CE
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	1100 CE
	1200 CE
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	1400 CE
	1500 CE
	1600 CE
	1700 CE
	1800 CE
	1900 CE
1950 CE	2000 CE
2010 CE	

Name: Ryoan-ji: Wet Garden

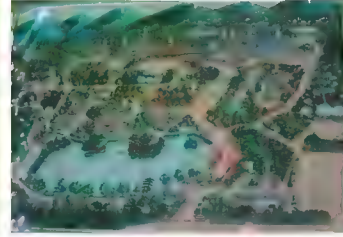
Artist: Unknown

Location: Kyoto, Japan

Culture: Muromachi Period

Date: 1500

Media: Garden



207

Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

- Zen Garden; served as a focal point for meditation
- Built under the patronage of the Hosokawa family (a Japanese clan that held power during the 15th century)

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience

Life of the Artist; Artist Intent

- no viewpoint can see all of the gardens at once
- stillness and contemplation suitable for meditation

Influence; Connection to other pieces

Innovations/traditions

25,000 BCE	
15,000 BCE	
	7,000 BCE
6,000 BCE	5,000 BCE
4,000 BCE	3,000 BCE
2,500 BCE	2,000 BCE
1,500 BCE	1,000 BCE
900 BCE	800 BCE
700 BCE	600 BCE
	500 BCE
	400 BCE
	300 BCE
	200 BCE
	100 BCE
0 CE	100 CE
	200 CE
	300 CE
	400 CE
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	900 CE
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	1200 CE
	1300 CE
	1400 CE
	1500 CE
	1600 CE
	1700 CE
	1800 CE
	1900 CE
1950 CE	2000 CE
	2010 CE

Name: Ryoan-ji: Dry Garden

Artist: Unknown

Location: Kyoto, Japan

Culture: Muromachi Period

Date: 1500

Media: Garden



207

Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

- Zen Garden; served as a focal point for meditation

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
Life of the Artist; Artist Intent

- oKyoto, Japan
 - Japan's cultural center & capital city until 1868
- Zen rock gardens
 - Renowned for their simplicity & serenity
 - Intended to evoke peace & beauty
 - The most famous is the Ryoan-ji
- Time is being communicated through the medium
- meant to be viewed from a veranda in a nearby building

Influence; Connection to other pieces
Innovations/traditions

25,000 BCE	
15,000 BCE	
	7,000 BCE
6,000 BCE	5,000 BCE
4,000 BCE	3,000 BCE
2,500 BCE	2,000 BCE
1,500 BCE	1,000 BCE
900 BCE	800 BCE
700 BCE	600 BCE
	500 BCE
	400 BCE
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	1300 CE
	1400 CE
	1500 CE
	1600 CE
	1700 CE
	1800 CE
	1900 CE
1950 CE	2000 CE
	2010 CE

Name: Night Attack on the Sanjo Palace

Artist: Unknown

Culture: Kamakura Period, Japan

Date: 1300

Media: handscroll, ink,
and colors on paper



203

Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value,
Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

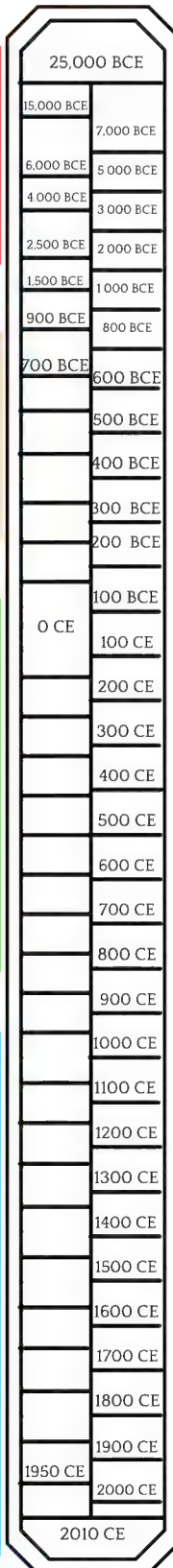
- depicts the civil war in 1159

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
Life of the Artist; Artist Intent

- Painted 100 years after the civil war depicted in the scene;
- Narrative read from right to left as the scroll was unrolled
- Military rule in Japan from 1185 on had an interest in the code of the warrior; reflected in large amount of war related literature and paintings
- Unrolls like a film sequence- as you unroll, time advances in the story

Influence; Connection to other pieces
Innovations/traditions

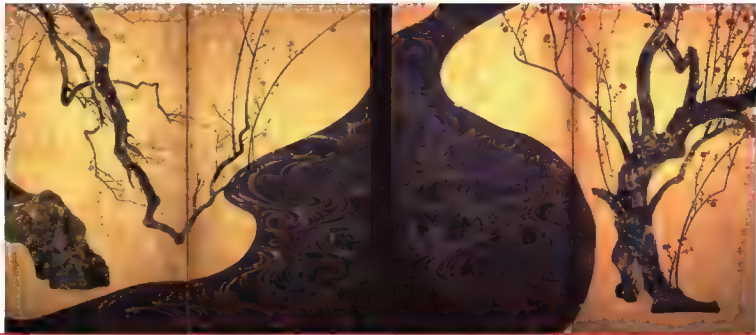


Name: White and Red Plum Blossoms

Artist: Ogata Korin

Date: 1710

Media: Ink, watercolor,
gold leaf on paper



240

Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value,
Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

- Screen-room divider

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
Life of the Artist; Artist Intent

- Influenced by the yamato-e style of painting
- Tarashikomi technique in which paint is applied to a surface that has not already dried from a previous application; creates a dripping effect useful in depicting streams or flowers

Influence; Connection to other pieces
Innovations/traditions

25,000 BCE	
15,000 BCE	
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6,000 BCE	5,000 BCE
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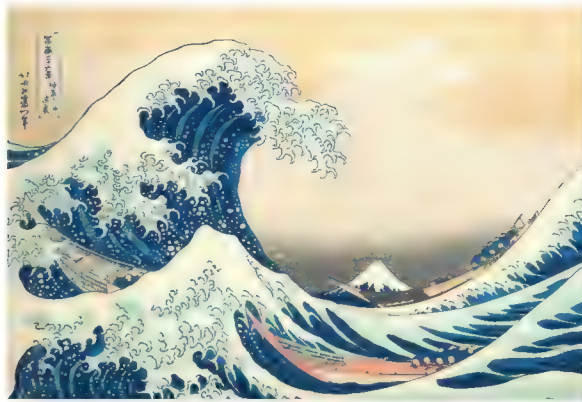
244

Name: The Great Wave off Kanagawa

Artist: Katsushika Hokusai

Date: 1826-1833

Media: Woodblock print



Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

- Seascape
- Hokusai responding to boom in domestic travel & corresponding market for images of Mount Fuji
- Woodblock prints purchased as souvenirs

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
Life of the Artist; Artist Intent

- First time landscape is a major theme in Japanese prints
- Part of a series of prints called Thirty-Six Views of Mount Fuji
- Went by many different names
- Discovered western prints from dutch trade
- Created Japanese variant of linear perspective
- Dutch influence in low horizon line & Prussian Blue
-

Influence; Connection to other pieces
Innovations/traditions

25,000 BCE	
15,000 BCE	
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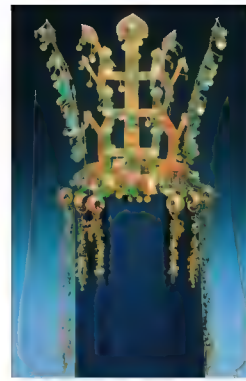
Name: Gold and jade crown

Artist: Not Known

Culture: Silla Kingdom, 3 Kingdoms Period

Date: 400-500 CE

Media: Metalwork



196

Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

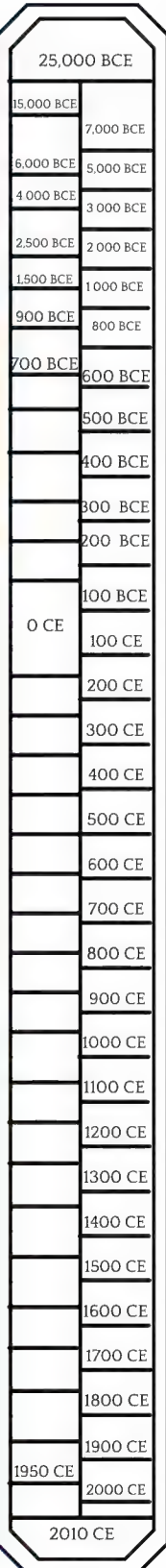
- crown; limited use, perhaps just for burial

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
Life of the Artist; Artist Intent

- Uncovered in royal tomb
- These have no precedence in China and are based on Siberian forms
- Shows power and wealth the Korean kingdoms
- demonstrates their ability as craftsmen
-
- From the 3 Kingdoms period, from the kingdom of Silla

Influence; Connection to other pieces
Innovations/traditions



Name: Portrait of Sin Sukju
Artist: Imperial Bureau of Painting
Culture: Choson Dynasty
Date: 1400 CE
Media: Hanging Scroll



206

Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

- Hanging scroll
- Portrait as honor

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
Life of the Artist; Artist Intent

- Korean prime minister (1461-1475) and soldier
- portrait made when he was a second grade civil officer
- repainted over the years, esp in 1475 when he died
- Korean portraits emphasize how the subject made a great contribution to the country and how the spirit of loyalty to king and country was valued by confucian philosophy
- From the Choson Dynasty period
- Helped to create the Korean Alphabet

Influence; Connection to other pieces
Innovations/traditions

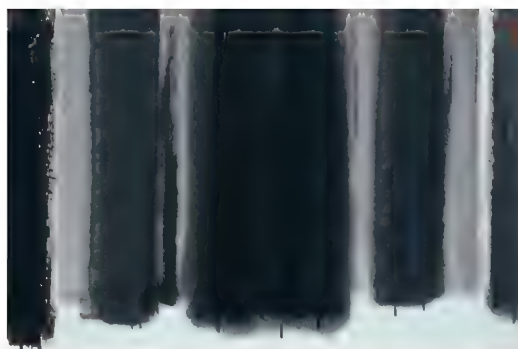
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	2010 CE

Name: Summer Trees

Artist: Song Su-nam

Date: 1983

Media: Ink on Paper



227

Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

- Ink painting a traditional form of artist expression in Korea; this movement revitalizes ink painting in a modern context

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
Life of the Artist; Artist Intent

- Korean artist
- One of the leaders of the "Sumukhwa", a new type of ink painting of the 1980's

Influence; Connection to other pieces
Innovations/traditions

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2010 CE	

Name: Electronic Superhighway

Artist: Nam June Paik

Date: 1995

Media: Mixed Media Installation



238

Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value,
Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

- Paik intrigued by maps and travel
- Neon outlines symbolizes multicolored maps; fascination with the interstate highway system
- Neon symbolizes motel and restaurant signs

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
Life of the Artist; Artist Intent

- Korean born; lived in NYC

Influence; Connection to other pieces
Innovations/traditions

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	2010 CE

Name: Pure Land
Artist: Mariko Mori
Date: 1998
Media: Photograph on glass



241

Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

- Romanticized version of popular culture
- Merging of consumer entertainment fantasies with traditional Japanese imagery

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
Life of the Artist; Artist Intent

- Japanese artist
- Plays with traditional Japanese art forms
- Kichijoten is the essence of beauty and the harbinger of prosperity and happiness

Influence; Connection to other pieces
Innovations/traditions

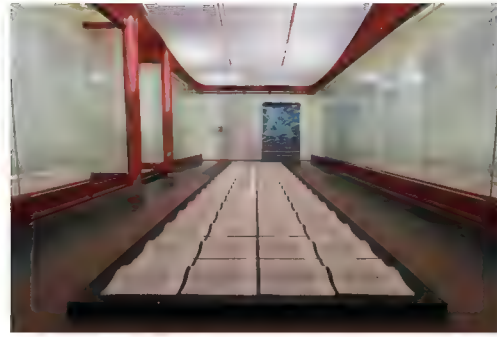
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	2010 CE

Name: A Book from the Sky

Artist: Xu Bing

Date: 1987-1991

Media: Installation



229

Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

- Uses traditional Asian woodblock techniques to ask questions about the free exchange of information, the role of information in society, esp. In different societies- e.g. Eastern vs Western

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
Life of the Artist; Artist Intent

- Chinese born, American artist
- Many of the Chinese characters are inventions of the artist and have no meaning
- Artist lost favor with the Communist government over this work; Criticized as "bourgeois liberation" and it was claimed that its meaninglessness hid secret subversions
- Movable type was invented in Song Dynasty China- 11th Century
- The term "Book from the sky" is a Chinese euphemism for something that can't be known.

Influence; Connection to other pieces
Innovations/traditions

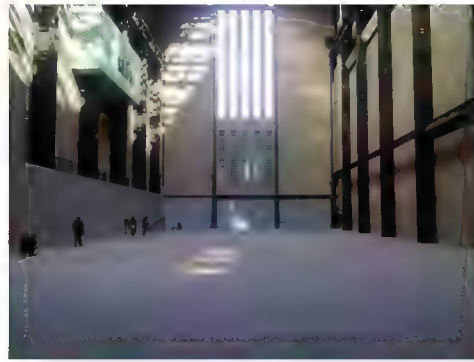
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1950 CE	2000 CE
2010 CE	

Name: Kui Hua Zi (Sunflower Seeds)

Artist: Ai Weiwei

Date: 2010-2011

Media: Installation



250

Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

- Symbolically represent an ocean of endless depth;
-

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
Life of the Artist; Artist Intent

- Chinese artist
- Each seed is made in Jingdezhen, a city known for its porcelain production in Imperial China
- 600 artisans worked for 2 years; each seed hand painted; sunflower seeds were eaten as a source of food during the famine era under Mao Tze-tung;
- Ideology of Chairman Mao: he was the sun and his followers were the seeds;
- Originally you could walk on the seeds, but it raised harmful dust- now you must see it from the sidelines

Influence; Connection to other pieces
Innovations/traditions

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1950 CE	2000 CE
2010 CE	

Unit 7



Indigenous America

**Themes to look
for in the
Americas:**



Name: Great Serpent Mound

Artist: Not Known

Location: Ohio

Culture: Mississippian

Date: 1070 CE

Media: Earthwork



156

Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

- Heads points to the summer solstice sunset; coils point to winter solstice sunrise, equinox sunrise, and the summer solstice sunrise
- Coils also align with moonset/moonrises
- Rattlesnake as a symbol of Mississippian iconography; could play into the interpretations of the mound- buried in a serpents= rebirth
- Probably walked or processed

Content: What is the work about? (Subject, style, iconography, symbolism)

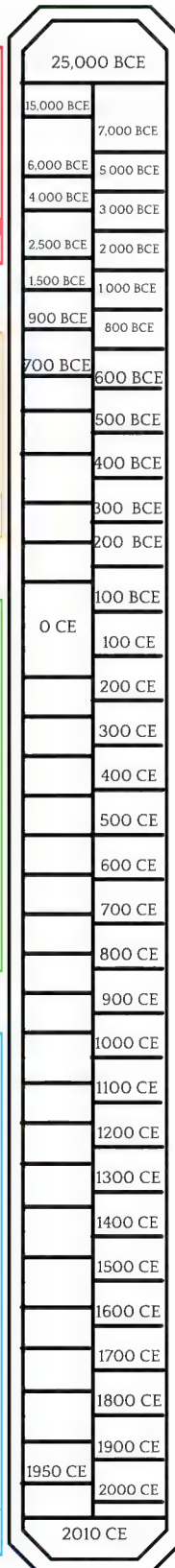
Context: Time/Place/Site/Audience

Life of the Artist; Artist Intent

- Longest effigy mound in North America
- Many mounds were enlarged and changed over the years, not built in one campaign
- First built in 300 CE in the Adena Period. This latest version was built in 1000 CE.
- Effigy mounds were popular in Mississippian Culture
- Perhaps influenced by comets? Snakes associates with crop fertility
-

Influence; Connection to other pieces

Innovations/traditions



Name: Mesa Verde Cliff Dwelling

Artist: Not Known

Location: Colorado

Culture: Ancestral Puebloan

Date: 450-1300 CE

Media: Sandstone



154

Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

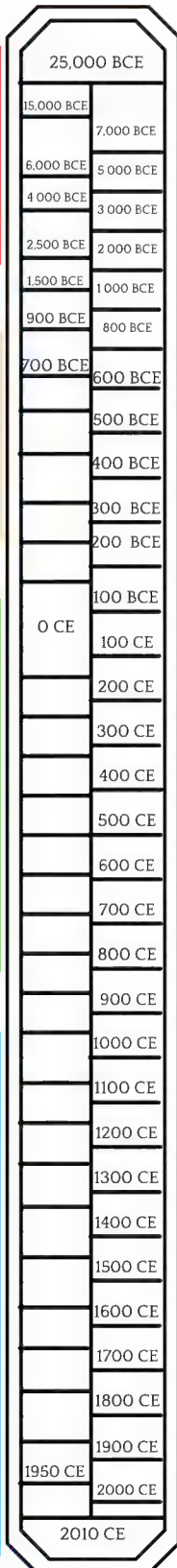
- Dwelling; each family received only one room in the dwelling
- mostly residential but some were used for storage and ritual

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
Life of the Artist; Artist Intent

- Housed 250 ish people; clans moved together for mutual support and defense
- Farming done on the plateau above the pueblo- everything had to be imported in, including water
- One of 600 structures into the cliff faces of the Four Corners region of the United States
- well protected from the elements

Influence; Connection to other pieces
Innovations/traditions



Name: Yaxchilan Structure 40

Artist: Not Known

Location: Chiapas, Mexico

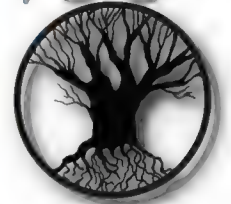
Culture: Maya

Date: 725 CE

Media: Limestone



155 a.



Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

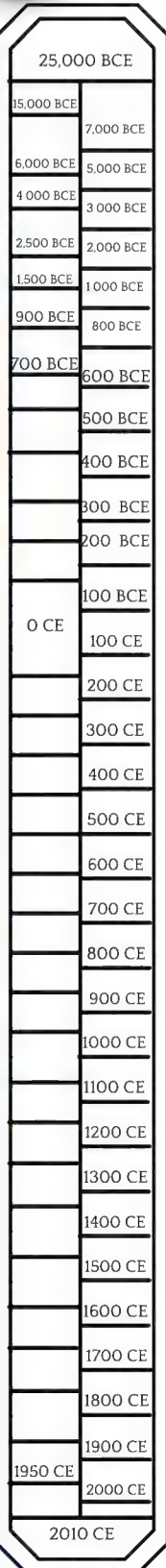
- Most Mesoamerican Cities serve as a replica of a Cosmogram- AXIS MUNDI
- Maya cities designed to demonstrate the power of the state- propaganda!
-

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
Life of the Artist; Artist Intent

- Built on the Chiapas river that served as the highway-connection between Maya cities
- Name means "Split Sky"- AKA AXIS MUNDI-
- Each city is a city state- no central government for the Maya

Influence; Connection to other pieces
Innovations/traditions



Name: Yaxchilan Structure 33

Artist: Not Known

Location: Chiapas, Mexico

Culture: Maya

Date: 725 CE

Media: Limestone



155c.

Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

- celebrates/is dedicated to the two most important Maya rulers of the region from the Late Classical era, Shield Jaguar and Bird Jaguar
- Has 13 stairs- mirrors the 13 steps to heaven- only rulers go in, on ritual days- not for plebes

Content: What is the work about? (Subject, style, iconography, symbolism)

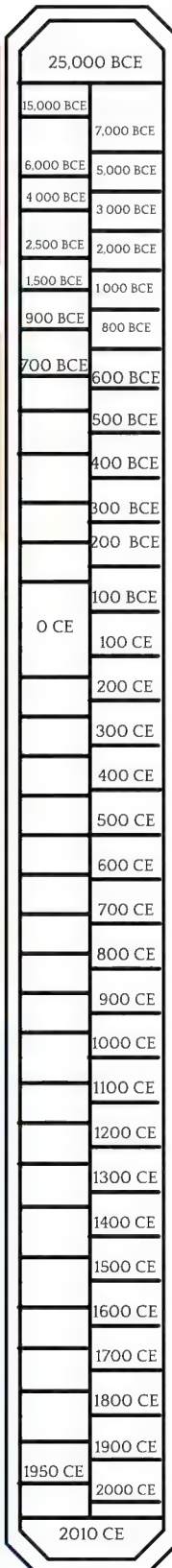
Context: Time/Place/Site/Audience

Life of the Artist; Artist Intent

- One of the most important buildings in Yaxchilan
- Commanding view of the river

Influence; Connection to other pieces

Innovations/traditions



Name: Yaxchilan Structure 23 Lintel 25

Artist: Not Known

Location: Chiapas, Mexico

Culture: Maya

Date: 725 CE

Media: Limestone



155b.

Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

- was located above the central doorway of a palace structure (structure 23)
- An inscription on the lintel reads October 20, 681, the date of Lord Shield Jaguar II's accession to throne as documented in other monuments. It is believed that creation of the lintel, as well as the ritual portrayed in its carving, were associated with this event.

Content: What is the work about? (Subject, style, iconography, symbolism)

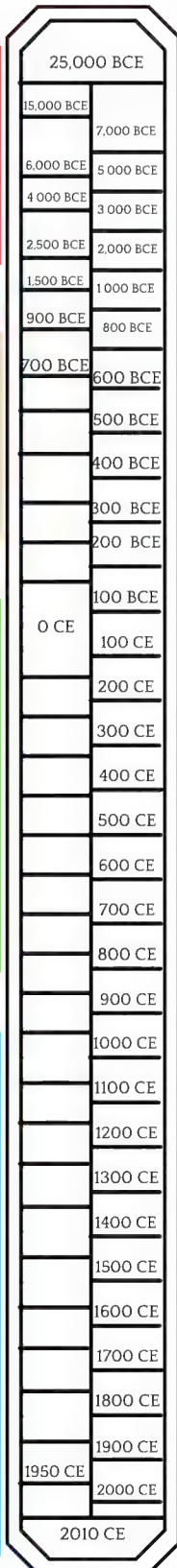
Context: Time/Place/Site/Audience

Life of the Artist; Artist Intent

Influence; Connection to other pieces

Innovations/traditions

- Lintels are carved to place the viewer in a subservient role- you have to look up at it; they create a hierarchy
- Bloodletting was a central part of Maya life from the Late Preclassic period (400 BCE–250 CE) onward and was especially critical to rituals of kingship.
- According to Maya belief, when a member of the royal family sheds his or her blood, a portal to the Otherworld was opened through which gods and spirits might pass into this world.
- The image of the "Vision Serpent" gives visual form to the communion between worlds. If it is the Vision Serpent that we see in lintel 25, the figure emerging from the creature's open maw may be that of a royal ancestor.



Name: Chavin de Huantar

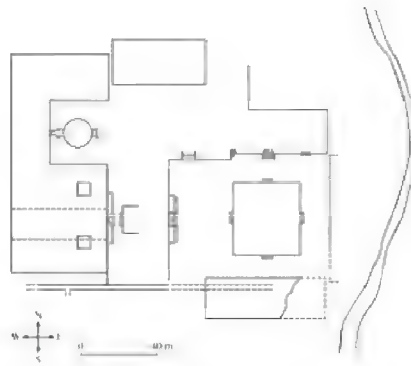
Artist: Not Known

Location: Peru

Culture: Chavin

Date: 900-200 BCE

Media: Stone



153 a.

Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

- Pilgrimage site, luxury goods poured into the city; trade center
- Oracular site
- Meant to disorient the viewer- to transport the viewer to an alternate reality; used mirrors to direct and manipulate light- a hallmark of Andean art

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
Life of the Artist; Artist Intent

- One of the earliest Andean culture- whose style was adopted by most subsequent Andean Cultures
- In high mountain valleys- with extreme wet and dry seasons
- Andean cultures were interested in the power of stone, and creating architecture to mimic the form of the mountains
- Built in 5 major phases of construction

Influence; Connection to other pieces
Innovations/traditions

25,000 BCE	
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1950 CE	2000 CE
	2010 CE



Name: El Lanzon

Artist: Not Known

Location: Chavin de Huantar, Peru

Culture: Chavin de Huantar

Date: 900-200 BCE

Media: Stone



153 b.



Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

- Served as a cult figure;
- Center of pilgrimage- few actually had access to the statue
- The stone was the oracle- served as an AXIS MUNDI-

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience

Life of the Artist; Artist Intent

- Temple complex was built around the sculpture

Influence; Connection to other pieces

Innovations/traditions

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1950 CE	2000 CE
	2010 CE

Name: Relief Sculpture

Artist: Not Known

Location: Chavin de Huantar, Peru

Culture: Chavin de Huantar

Date: 900-200 BCE

Media: Stone



153 c.

Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

- repeats the motifs of the puma and the snake hybrid

Content: What is the work about? (Subject, style, iconography, symbolism)

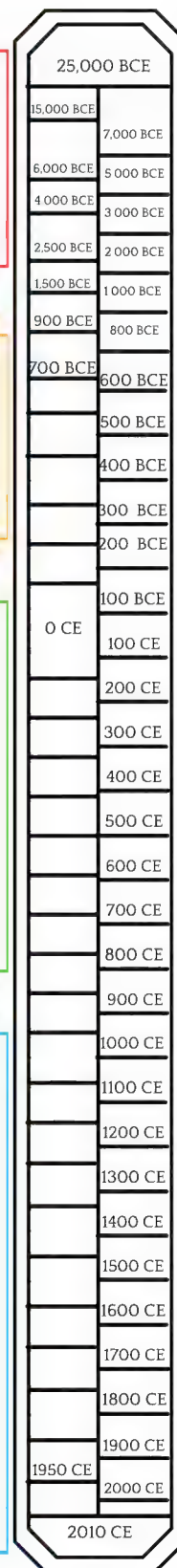
Context: Time/Place/Site/Audience

Life of the Artist; Artist Intent

- Found in the ruins of a stairway in Chavin

Influence; Connection to other pieces

Innovations/traditions



Name: Nose Ornament

Artist: Not Known

Location: Chavin de Huantar, Peru

Culture: Chavin de Huantar

Date: 900-200 BCE

Media: gold



153 d.

Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

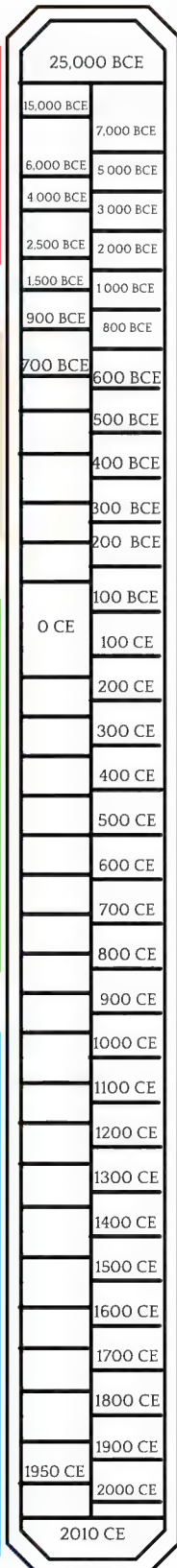
- Worn by males and females under the nose
- Makes the wearer into a Supernatural being during ceremonies

Content: What is the work about? (Subject, style, iconography, symbolism)

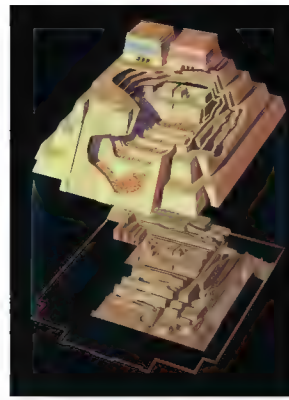
Context: Time/Place/Site/Audience
Life of the Artist; Artist Intent

- An ornament like this would have been worn by an elite person to show not only their wealth and power but their allegiance to the Chavín religion.
- was formed by hammering and cutting the gold,
- Gold relates to the rays of the sun, to semen, to life and fecundity; color becomes symbolic

Influence; Connection to other pieces
Innovations/traditions



Name: Templo Mayor
Artist: Not Known
Location: Tenochtitlan
Culture: Mexico (Aztec)
Date: 1375-1520
Media: Stone



157 a.



Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

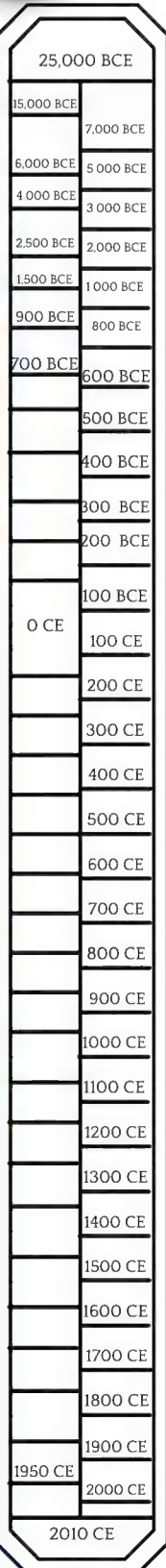
- Axis Mundi
- sun rises between the temples on the equinoxes
-

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
 Life of the Artist; Artist Intent

- Tenochtitlan laid out like a grid- seen as the center of the universe; built on lake
- rebuilt/ added onto 6 times; destroyed by the Spanish in 1520
- City held 100,000 at the time of the conquest; Temple complex included temples for other gods, a school, a ball court and a display rack for severed heads

Influence; Connection to other pieces
 Innovations/traditions



Name: Coyolxauhqui Stone

Artist: Not Known

Location: Tenochtitlan

Culture: Mexico (Aztec)

Date: 1375-1520

Media: Stone



157 b.

Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

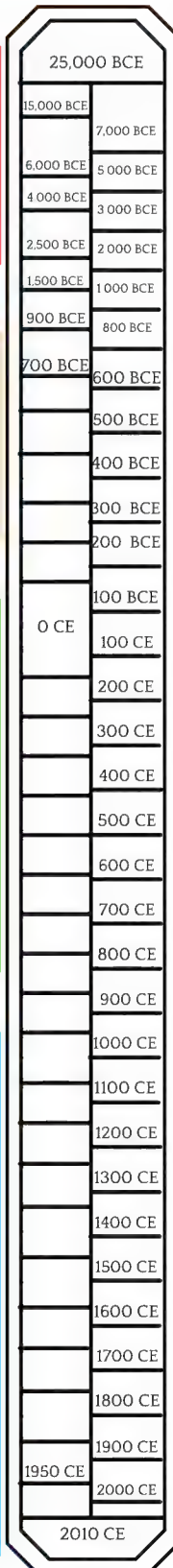
- Propaganda
- relationship between the death and decapitation of Coyolxauhqui with the sacrifice of enemies at the top of Aztec pyramids

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
Life of the Artist; Artist Intent

- Mexica similarly dismembered enemies and threw them down the stairs of the great pyramid to land on the disk
- Mexica sacrificed people and then threw them down the sense of the temple dismembered (Huitzilopochtli did this to Coyolxauhqui)
- Coyolxauhqui and her brothers plotted the death of their mother, Coatlique
- once brilliantly painted

Influence; Connection to other pieces
Innovations/traditions



Name: Calendar Stone
Artist: Not Known
Location: Tenochtitlan
Culture: Mexica (Aztec)
Date: 1375-1520
Media: Stone



157 c.

Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

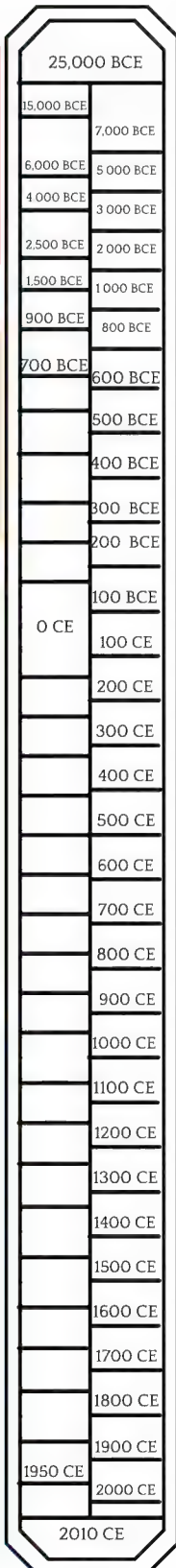
- placed where rituals took place on certain days
- Not a calendar- worked as a propagandistic record of calendrical cataclysm; not sure if it was viewed horizontally or vertically
- commemorates the 4 previous eras of time (the current world exists in the 5th era)

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
Life of the Artist; Artist Intent

- Mexica believed the gods needed human hearts and blood to live
- Perhaps the most important ancient piece from Mesoamerica, as it's imagery has been adopted by modern day Mexico

Influence; Connection to other pieces
Innovations/traditions



Name: Olmec Mask
Artist: Not Known
Location: Tenochtitlan
Culture: Mexica (Aztec)
Date: 1375-1520
Media: Stone



157 d.

Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

- First life: Uncertain
- Second Life: Votive Offering

Content: What is the work about? (Subject, style, iconography, symbolism)

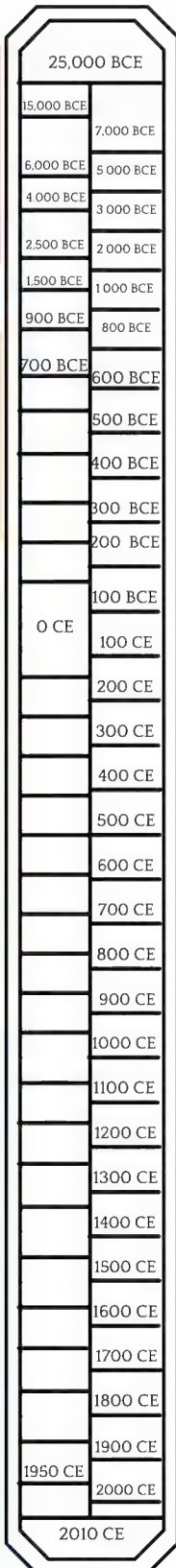
Context: Time/Place/Site/Audience

Life of the Artist; Artist Intent

- Found on site, as part of the cache between layers of the Templo Mayor
- Mexica found, collected artifacts from other cultures.

Influence; Connection to other pieces

Innovations/traditions



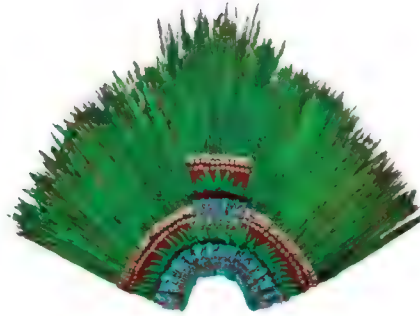
Name: Ruler's feather Headdress (Probably Motecuzoma II)

Artist: Not Known

Culture: Mexica

Date: 1428-1520 CE

Media: Quetzal feathers and gold



158

Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

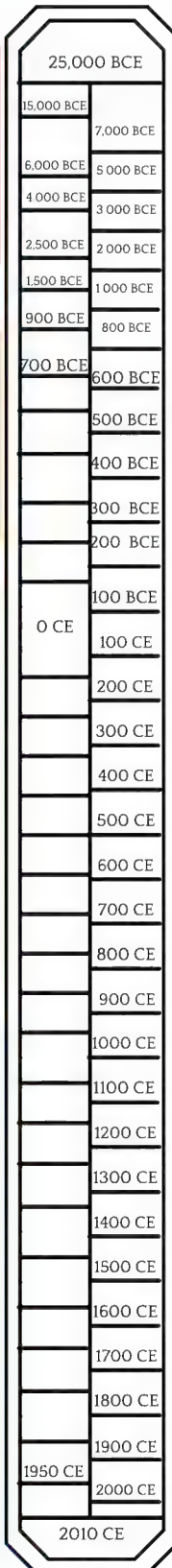
displays power

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
Life of the Artist; Artist Intent

- 400 Symbolizes eternity
- Only known feather headdress in the world
- probably part of a collection of artifacts given by Motecuhzoma to Cortez For Charles V
- color green= jade, life, growth, fertility

Influence; Connection to other pieces
Innovations/traditions



Name: Frontispiece of the Codex Mendoza

Artist: Not Known

Culture: colonized Mexica

Date: 1540 CE

Media: Ink and color on Paper



81

Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

- intended as a history of the Mexica for Charles V
- Represents the Axis Mundi of the Templo Mayor (small representation of the Templo Mayor above the Eagle)

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
Life of the Artist; Artist Intent

- named after Antonio de Mendoza, Viceroy of New Spain
- created 20 years after the conquest by Mexica artists
- Eagle/cactus/serpent motif

Influence; Connection to other pieces
Innovations/traditions

25,000 BCE	
15,000 BCE	
	7,000 BCE
6,000 BCE	5,000 BCE
4,000 BCE	3,000 BCE
2,500 BCE	2,000 BCE
1,500 BCE	1,000 BCE
900 BCE	800 BCE
700 BCE	600 BCE
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	1400 CE
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	1600 CE
	1700 CE
	1800 CE
	1900 CE
1950 CE	2000 CE
	2010 CE

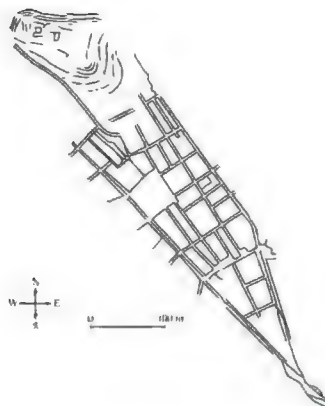
Name: City of Cusco

Artist: Not Known

Location: Peru

Culture: Inka

Date: 1440 CE



159 a.

Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

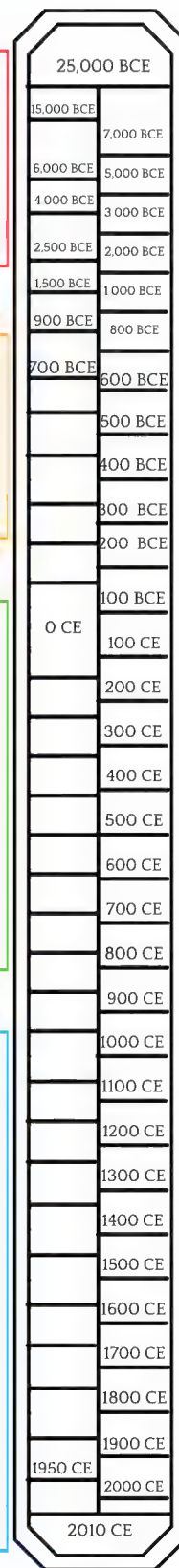
- Capital of the Inkan Empire

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
Life of the Artist; Artist Intent

- Girls and young women were drawn from across the empire to the capital to serve as cloistered acllas ("chosen women"): to weave fine cloth for gods and nobles and to make corn beer (chicha) for religious rituals, to serve gods in shrines, and in some cases to be given to Inka favorites in marriage.
- Young men were also brought to Cusco to be educated and raised in the Inka culture. When they returned to their homes, they would be valuable advocates for Inka traditions and power.

Influence; Connection to other pieces
Innovations/traditions



Name: Qorinkancha with Santo Domingo Convent (Spanish Colonial)

Artist: Not Known

Location: Peru

Culture: Inka

Date: 1440 CE Convent Added 1650 CE

Media: Stone



159 b.



Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

- the most sacred shrine of the Inka, dedicated to the worship of the sun
- Inside, a reproduction of the world in miniature took the shape of a garden made from gold, silver and jewels, with people, animals, and plants.

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
Life of the Artist; Artist Intent

- name means "Golden House"
- claimed descent from the sun, whom they called Inti, and held the sun's worship above all others
- The Qorinkancha was the center point of the empire, and from it radiated imaginary lines, called ceques, which connected it to shrines throughout the Cusco valley

Influence; Connection to other pieces
Innovations/traditions

25,000 BCE	
15,000 BCE	
	7,000 BCE
6,000 BCE	5,000 BCE
4,000 BCE	3,000 BCE
2,500 BCE	2,000 BCE
1,500 BCE	1,000 BCE
900 BCE	800 BCE
700 BCE	600 BCE
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	900 CE
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	1200 CE
	1300 CE
	1400 CE
	1500 CE
	1600 CE
	1700 CE
	1800 CE
	1900 CE
1950 CE	2000 CE
	2010 CE

Name: Walls of Saqsa Waman

Artist: Not Known

Location: Peru

Culture: Inka

Date: 1440 CE

Media: Stone



159 b.

Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

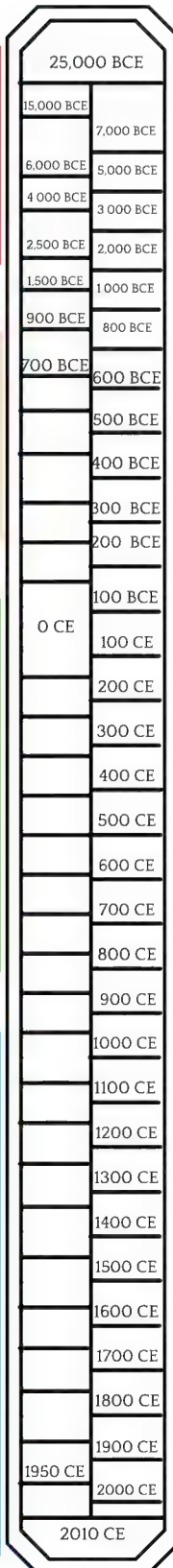
- The structure, with its zig-zagging walls, is described as a fortress, although there are still many questions as to how it functioned in that capacity, and the purpose of some of its features is debated.

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
Life of the Artist; Artist Intent

- Saqsa Wayman looks down on the city of Cusco from the northwest
- the stones were quarried and hauled into place using considerable manpower, obtained through the mit'a, or labor tax, that all able-bodied people of the empire owed the Inka.

Influence; Connection to other pieces
Innovations/traditions



Name: Maize Cobs

Artist: Not Known

Culture: Inka

Date: 1440 CE

Media: Sheet metal/repousse metal alloys



160

Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

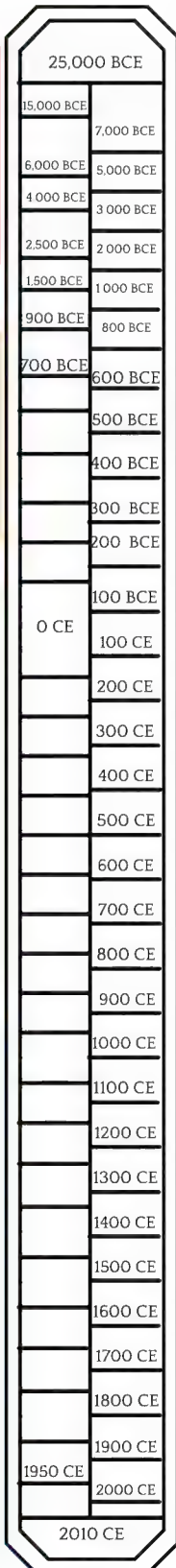
- part of ceremonial garden in Qorinkancha

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
Life of the Artist; Artist Intent

- maize was the principal food source in the Andes
- Inka visual expression often incorporated more naturalistic forms in small-scale metal objects.

Influence; Connection to other pieces
Innovations/traditions



Name: All-T'qapu tunic
Artist: Not Known
Culture: Inka
Date: 1450 CE
Media: Camelid fiber and cotton



162

Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

- All-T'qapu Tunic is an example of the height of Andean textile fabrication and its centrality to Inka expressions of power.
- contains t'qapu from all strata of society, which is symbolic of the Inka's right to rule the empire.

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
Life of the Artist; Artist Intent

- Textiles and their creation had been highly important in the Andes long before the Inka came to power in the mid-15th century—in fact, textile technologies were developed well before ceramics
- Animal fibers are more easily dyed than plant fibers
- Individual t'qapu designs appear to have been related to various peoples, places, and social roles within the Inka empire.

Influence; Connection to other pieces
Innovations/traditions

25,000 BCE	
15,000 BCE	
	7,000 BCE
6,000 BCE	5,000 BCE
4,000 BCE	3,000 BCE
2,500 BCE	2,000 BCE
1,500 BCE	1,000 BCE
900 BCE	800 BCE
700 BCE	600 BCE
	500 BCE
	400 BCE
	300 BCE
	200 BCE
	100 BCE
0 CE	100 CE
	200 CE
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	1900 CE
1950 CE	2000 CE
	2010 CE

Name: Machu Picchu

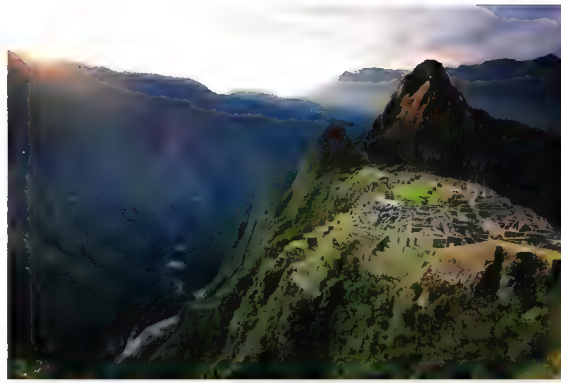
Artist: Not Known

Location: Central Highlands, Peru

Culture: Inka

Date: 1450 CE

Media: Granite



161 a.

Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

- Originally functioned as a royal retreat
- estate of the 15th century Inkan rulers
- built by Pachacuti, the Inka

Content: What is the work about? (Subject, style, iconography, symbolism)

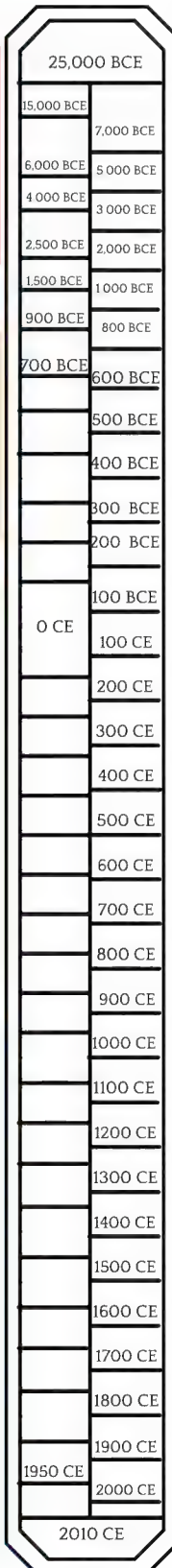
Context: Time/Place/Site/Audience

Life of the Artist; Artist Intent

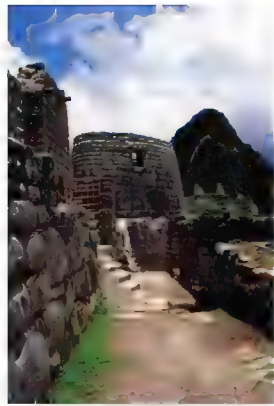
- so remote that it was probably not used for any kind of administrative purposes
- One of the obligations of the royal family was performing rituals that sustained relationships with the supernatural forces that drove existence.
- The number of religious structures at Machu Picchu is high, indicating that Pachacuti and his lineage were heavily involved in the religious functioning of the empire

Influence; Connection to other pieces

Innovations/traditions



Name: The Observatory
Artist: Not Known
Location: Machu Picchu
Culture: Inka
Date: 1450 CE
Media: Granite



161 b.

Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

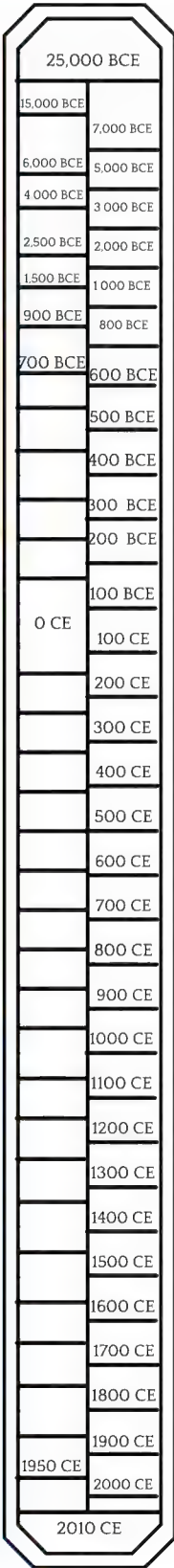
- Modifications of the windows in the Observatory's upper walls indicate that they were used to calculate the June solstice, as well as the first morning rise of the constellation Pleiades and other important constellations

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
Life of the Artist; Artist Intent

- Also called the Temple of the Sun

Influence; Connection to other pieces
Innovations/traditions



Name: Intihuatana Stone

Artist: Not Known

Location: Machu Picchu

Culture: Inka

Date: 1450 CE

Media: Granite



161 c.

Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

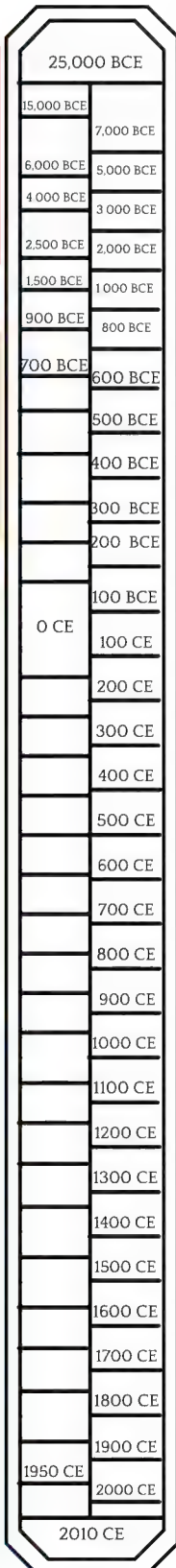
- aligns with the sun at both equinoxes;
- ceremonies held at the stone on the equinoxes to celebrate the sun

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
Life of the Artist; Artist Intent

- casts no shadow at noon on the equinoxes
- Carved boulders were a part of the Inka relationship with the earth, and expressions of belief in a landscape inhabited by supernatural forces

Influence; Connection to other pieces
Innovations/traditions



Name: Bandolier Bag

Artist: Not Known

Culture: Lenape (Delaware Tribe)

Date: 1850 CE

Media: Beadwork on Leather



163

Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

- Bandolier bag is worn as a cross-body bag → a strap crosses the chest and allows the bag to rest on the hip
- Bags were commonly decorative → even those with pockets were not necessarily used to hold anything
- Men could wear more than one bag at a time
- Express group identities and social status
- Especially in the face of displacement → represent the determination and perseverance of Lenape people and Lenape culture

Content: What is the work about? (Subject, style, iconography, symbolism)

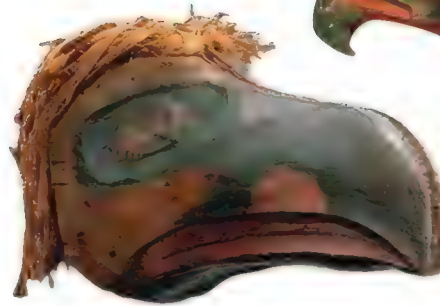
Context: Time/Place/Site/Audience
Life of the Artist; Artist Intent

- Made across tribes in Great Lakes and Prairie regions
- Styles depend on tribe and on contact with Europeans (for materials)
- Bandolier bags especially popular in Woodlands region (Great Lakes and territory East of Mississippi) in nineteenth century
- Women created the bags, while mostly men wore them

Influence; Connection to other pieces
Innovations/traditions

25,000 BCE	
15,000 BCE	
	7,000 BCE
6,000 BCE	5,000 BCE
4,000 BCE	3,000 BCE
2,500 BCE	2,000 BCE
1,500 BCE	1,000 BCE
900 BCE	800 BCE
700 BCE	600 BCE
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	1400 CE
	1500 CE
	1600 CE
	1700 CE
	1800 CE
	1900 CE
1950 CE	2000 CE
2010 CE	

Name: Transformation Mask
Artist: Not Known
Location: NW coast of Canada
Culture: Kwakwaka'wakw
Date: 1890 CE
Media: Wood



164

Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

- Creates a powerful effect during ceremonies
- Worn during potlatch where the host displays his status
- Conveyed a high social status
- Portrayed family genealogy— could contain family crests
- Passed between family members of a clan

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience Life of the Artist; Artist Intent

- Mask worn during dance ceremonies
- Dancers open the mask while dancing
- Masks takes months to years to make
- Kwakwaka'wakw → group of people who speak the Kwakwaka'wakw language
- They do not identify as a single nation

Influence; Connection to other pieces Innovations/traditions

25,000 BCE	
15,000 BCE	
	7,000 BCE
6,000 BCE	5,000 BCE
4,000 BCE	3,000 BCE
2,500 BCE	2,000 BCE
1,500 BCE	1,000 BCE
900 BCE	800 BCE
700 BCE	600 BCE
	500 BCE
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	1700 CE
	1800 CE
	1900 CE
1950 CE	2000 CE
	2010 CE

Name: Painted Elk Hide

Artist: attributed to Cotsiogo

Culture: Eastern Shoshone

Date: 1890 CE

Media: Painted Elk Hide



165

Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

- - Multifunctional, working for both the economic and cultural benefit of the Wind River Reservation
- - Led to economic development because it created sales from white visitors and also led them to attend Sun and Wolf dances, in which they would also spend money
- - Important as a cultural survival statement for the tribe, as it helped move the once antiquated and ancient tribe artwork into the modern world by making it increasingly contemporary

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience

Life of the Artist; Artist Intent

- painting on animal hides is a long-lasting tradition in the Great-Basin region of the U.S.
- - functioned to preserve history, similar to the oral tradition of story-telling
- - Animals such as horses and buffalo on the painting were especially important to livelihood, as Buffalo was a source of food and horses were used during hunting.
- - An era of intense poverty on the Wind River Reservation in Wyoming, important because this artwork kept both the culture and economy alive

Influence; Connection to other pieces

Innovations/traditions

25,000 BCE	
15,000 BCE	
	7,000 BCE
6,000 BCE	5,000 BCE
4,000 BCE	3,000 BCE
2,500 BCE	2,000 BCE
1,500 BCE	1,000 BCE
900 BCE	800 BCE
700 BCE	600 BCE
	500 BCE
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0 CE	100 CE
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	1900 CE
1950 CE	2000 CE
2010 CE	

Name: Black-on-black ceramic vessel

Artist: Maria and Julian Martinez

Location: New Mexico

Culture: Pueblo

Date: 1950 CE

Media: Blackware Ceramic



166

Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

- Maria Martínez and Julian Martínez's pieces became known as fine art and were purchased from them as such.
- Historically, ollas and similar dishes held water, stored seed and grain, and were used for cooking.

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience

Life of the Artist; Artist Intent

- Although women did not have official religious/ceremonial roles and authority, Puebloan rituals centered on mimicking female reproductive ability, and women were afforded respect in the domestic sphere.

Influence; Connection to other pieces

Innovations/traditions

25,000 BCE	
15,000 BCE	
	7,000 BCE
6,000 BCE	5,000 BCE
4,000 BCE	3,000 BCE
2,500 BCE	2,000 BCE
1,500 BCE	1,000 BCE
900 BCE	800 BCE
700 BCE	600 BCE
	500 BCE
	400 BCE
	300 BCE
	200 BCE
	100 BCE
0 CE	100 CE
	200 CE
	300 CE
	400 CE
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	700 CE
	800 CE
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	1300 CE
	1400 CE
	1500 CE
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	1700 CE
	1800 CE
	1900 CE
1950 CE	2000 CE
2010 CE	

Name: Trade (Gifts for Trading with the White Man)

Artist: Jaune Quick-to-See Smith

Date: 1992

Media: Oil and mixed media on canvas

233



Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

- Work meant as the “Quincentenary Non-Celebration” of European occupation of North America

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
Life of the Artist; Artist Intent

- Member of the Salish and Kootenai American Indian tribes
- Native American social issues caused by European occupation stressed: poverty, unemployment, disease, alcoholism

Influence; Connection to other pieces
Innovations/traditions

25,000 BCE	
15,000 BCE	
	7,000 BCE
6,000 BCE	5,000 BCE
4,000 BCE	3,000 BCE
2,500 BCE	2,000 BCE
1,500 BCE	1,000 BCE
900 BCE	800 BCE
700 BCE	600 BCE
	500 BCE
	400 BCE
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	200 BCE
	100 BCE
0 CE	100 CE
	200 CE
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	1000 CE
	1100 CE
	1200 CE
	1300 CE
	1400 CE
	1500 CE
	1600 CE
	1700 CE
	1800 CE
	1900 CE
1950 CE	2000 CE
	2010 CE

Name: Shibboleth
Artist: Doris Salcedo
Date: 2008
Media: Installation



248

Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

- References racism and colonialism; keeping people away or separating them
- The crack emphasizes the gap in relationships; a reminder of the disruption of spaces

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
 Life of the Artist; Artist Intent

- Colombian artist
- Shibboleth: a word/custom that a person not familiar with a language may mispronounce; used to identify foreigners

Influence; Connection to other pieces
 Innovations/traditions

25,000 BCE	
15,000 BCE	
	7,000 BCE
6,000 BCE	5,000 BCE
4,000 BCE	3,000 BCE
2,500 BCE	2,000 BCE
1,500 BCE	1,000 BCE
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700 BCE	600 BCE
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	1900 CE
1950 CE	2000 CE
	2010 CE

Unit 8



Africa

**Themes to look
for in Africa:**



Name: Conical Tower and circular wall of Great Zimbabwe

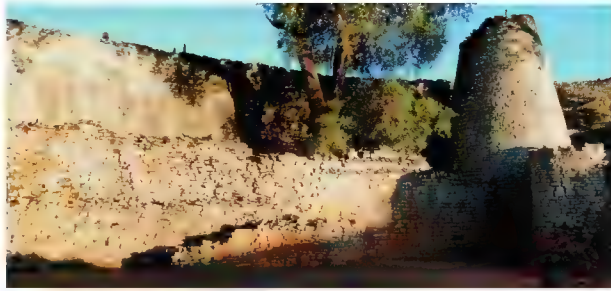
Artist: Not Known

Location: Zimbabwe

Culture: Shona

Date: 1000-1400 CE

Media: Granite



167

Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

- prosperous trading center and royal complex

Content: What is the work about? (Subject, style, iconography, symbolism)

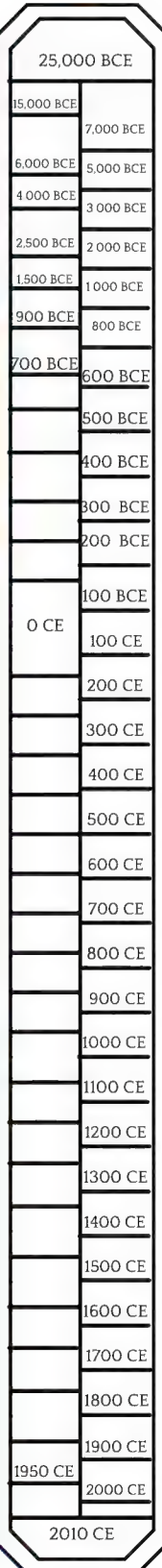
Context: Time/Place/Site/Audience

Life of the Artist; Artist Intent

- Zimbabwe derives from a Shona term meaning "Great House of Stone"
- the most spectacular part of 200 local ruins
- Chinese porcelain, Indian beads, imported gold and metals found at the site

Influence; Connection to other pieces

Innovations/traditions



Name: Great Mosque of Djenne

Artist: Not Known

Location: Mali

Culture: Islam

Date: 1200; 1907 CE

Media: Adobe



168

Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

- Friday mosque

Content: What is the work about? (Subject, style, iconography, symbolism)

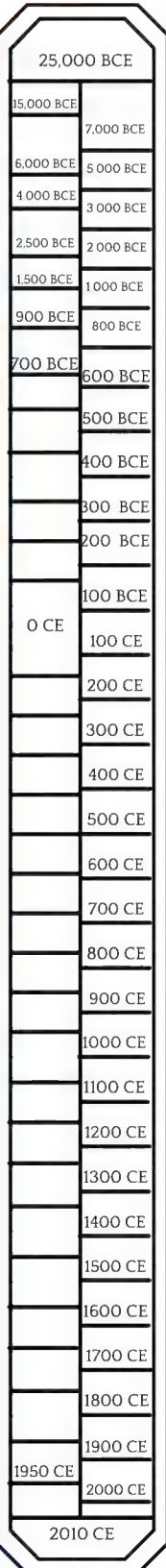
Context: Time/Place/Site/Audience

Life of the Artist; Artist Intent

- largest mud brick mosque in the world

Influence; Connection to other pieces

Innovations/traditions



Name: Stadia II

Artist: Julie Mehretu

Date: 2004

Media: Ink and acrylic on canvas



246

Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

- explore the energy of a gathering of humans
- further plays with modernist ideas

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
Life of the Artist; Artist Intent

- Ethiopian Born- American artist.

Influence; Connection to other pieces
Innovations/traditions

25,000 BCE	
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	1900 CE
1950 CE	2000 CE
	2010 CE

Name: Bundu Mask

Artist: Not Known

Location: Liberia/ Sierra Leone

Culture: Mende People

Date: 1800-1900 CE

Media: Wood, cloth, Fiber



175

Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value,
Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

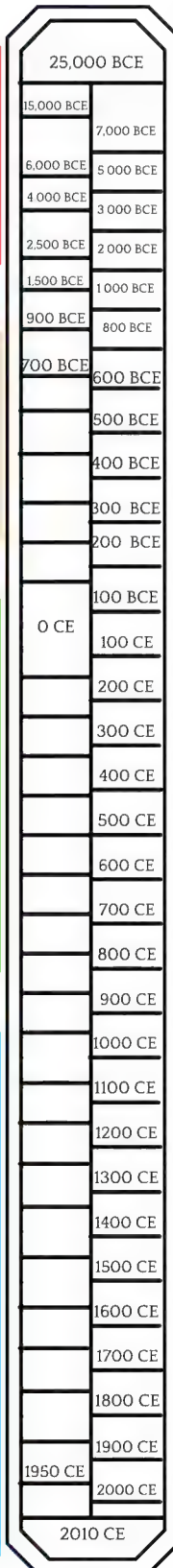
- wear the mask with raffia that completely covers the body
- mask rests on head not over it

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
Life of the Artist; Artist Intent

- Only African mask worn by women
- Sande Society (a secret female society) prepare girls for adulthood and their role in society
- represents Soweï, the water spirit; the neck rings represent the emergence of Soweï from the water

Influence; Connection to other pieces
Innovations/traditions



Name: Female (Pwo) mask

Artist: Not Known

Location: Democratic Republic of the Congo

Culture: Chokwe People

Date: 1900 CE

Media: Wood, fiber, metal



173

Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

- depicts a female ancestor
- male dancers are covered with their identities masked; dressed like women with braided hair
- ritual in which men dance/move like women
- meant to honor women that have given birth

Content: What is the work about? (Subject, style, iconography, symbolism)

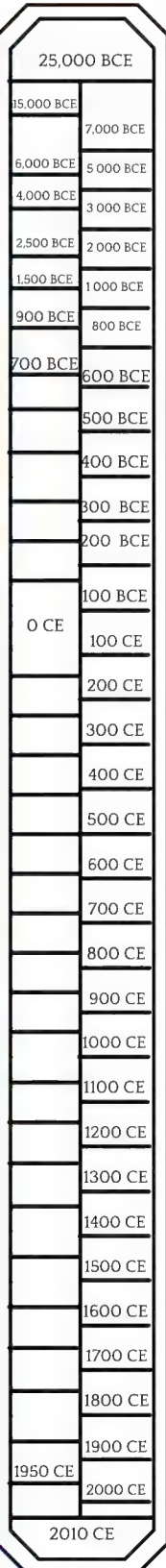
Context: Time/Place/Site/Audience

Life of the Artist; Artist Intent

- The Chokwe is a matriarchal society

Influence; Connection to other pieces

Innovations/traditions



Name: Portrait Mask (Mblo)

Artist: Not Known

Location: Cote d'Ivoire

Culture: Baule People

Date: 1900 CE

Media: Wood



174

Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

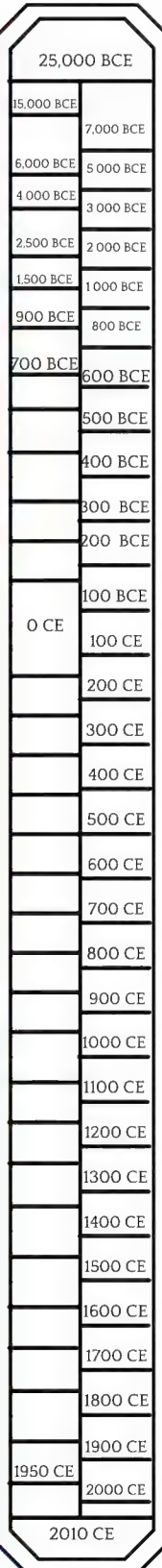
- idealized portrait of an honored woman
- worn at Mblo performances in which an individual is honored by having ritual dances and tributes

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
Life of the Artist; Artist Intent

- Honoree receives the mask as a gift that acts as their artistic double
- mask is commissioned by admirers not by individuals
- portraits of real people are rare African Art

Influence; Connection to other pieces
Innovations/traditions



Name: Aka Elephant Mask

Artist: Not Known

Location: Cameroon

Culture: Bamileke

Date: 19th-20th Century

Media: Wood, Raffia, cloth, beads



178

Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

- elite Kuosi masking society owns and wears the masks; worn for the elephant dance/ important ceremonies
- fits over head and folds hang down in front

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
Life of the Artist; Artist Intent

- Only warriors/important people wear the aka; used in the royal court
- Elephant is a royal symbol
- performance art; maskers dance barefoot to a drum and gong; wave spears and horsetails

Influence; Connection to other pieces
Innovations/traditions

25,000 BCE	
15,000 BCE	
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6,000 BCE	5,000 BCE
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1950 CE	2000 CE
	2010 CE

Name: The Swing (After Fragonard)

Artist: Yinka Shonibare

Date: 2001

Media: Mixed Media Installation



244

Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

- Places the viewer into the place of the two men; erotic voyeurism
- Asks questions of authenticity- What does it mean to be a real European? A real African? What does real African art look like? What are the effects of colonialism on other nations?
- Asks questions of economic disparity- excess vs want

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
Life of the Artist; Artist Intent

- British born, Nigerian descent; London based
- Disabled from childhood disease- has others create the works under his direction

Influence; Connection to other pieces
Innovations/traditions

25,000 BCE	
15,000 BCE	
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6,000 BCE	5,000 BCE
4,000 BCE	3,000 BCE
2,500 BCE	2,000 BCE
1,500 BCE	1,000 BCE
900 BCE	800 BCE
700 BCE	600 BCE
	500 BCE
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	1900 CE
1950 CE	2000 CE
	2010 CE

Name: Ndop (Portrait figure) of King Mishe miShyaang maMbul

Artist: Not Known

Location: Democratic Republic of the Congo

Culture: Kuba People

Date: 1760 CE

Media: Wood



171

Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

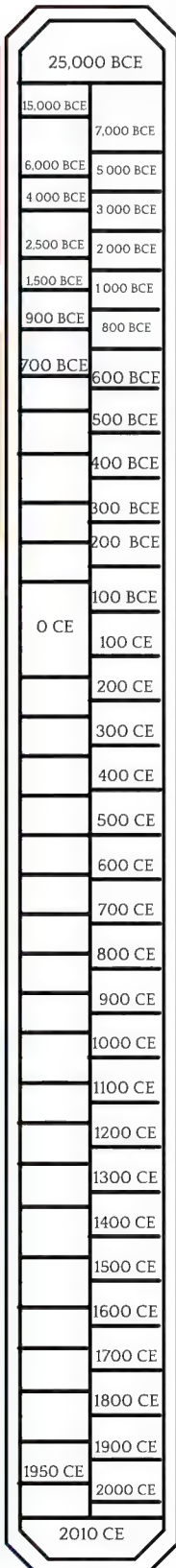
- commemorative portraits of Kuba rulers presented in the ideal state; acts as a surrogate for the king
- not an actual portrait- rather the portrait of his soul
- kept in the king's shrine with other works called a set of "royal charms"
- Used as a grave marker after the death of the king

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
Life of the Artist; Artist Intent

- made after the king is dead
- oldest ndop figure
- rubbed with oil to protect it from insects
- The king presents a striking visual image as he has the most regalia

Influence; Connection to other pieces
Innovations/traditions



Name: Veranda post of Enthroned king and senior wife (Opo Ogoga)

Artist: Olowe of Ise

Location: Nigeria

Culture: Yoruba people

Date: 1910 CE

Media: Wood

180



Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

- One of 4 carved veranda posts for the palace at Ikere

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
Life of the Artist; Artist Intent

- Olowe of Ise carved posts for the rulers of the Yoruba kingdom

Influence; Connection to other pieces
Innovations/traditions

25,000 BCE	
15,000 BCE	
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6,000 BCE	5 000 BCE
4,000 BCE	3 000 BCE
2,500 BCE	2 000 BCE
1,500 BCE	1 000 BCE
900 BCE	800 BCE
700 BCE	600 BCE
	500 BCE
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	1300 CE
	1400 CE
	1500 CE
	1600 CE
	1700 CE
	1800 CE
	1900 CE
1950 CE	2000 CE
2010 CE	

Name: Wall Plaque, from the Oba's palace

Artist: Not Known

Location: Benin, Nigeria

Culture: Edo Peoples

Date: 1500 CE

Media: Cast Bronze



169

Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

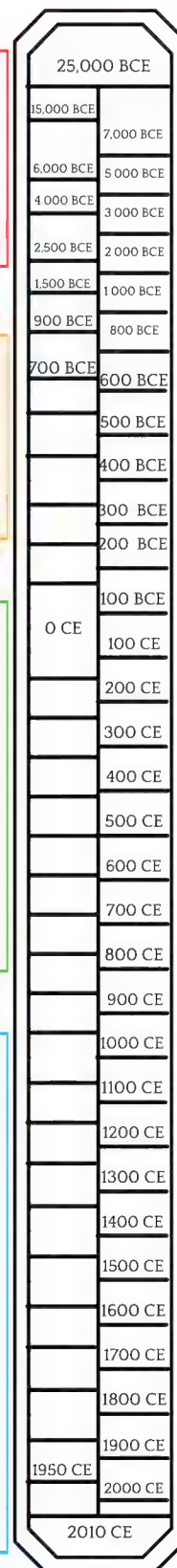
- decorated walls of the royal palace
- part of a sprawling palace complex; wooden pillars covered in bronze plaques

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
Life of the Artist; Artist Intent

- 900 Bronze plaques produced 16-18 inches tall
- Oba (king) believed to be direct descendant of Oranmiyan, the legendary founder of the dynasty
- only the Oba could be shielded
- lost wax technique

Influence; Connection to other pieces
Innovations/traditions



Name: Sika Dwa Kofi (Golden Stool)

Artist: Unknown

Location: Ghana

Culture: Ashanti People

Date: 1700 CE

Media: Gold over Wood



170

Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

- represents the soul of the Ashanti people- contains the soul of the nation
- only carried out on special occasions

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
Life of the Artist; Artist Intent

- NEVER SAT ON- ALWAYS PUT ON ITS SIDE; never put on the ground- sits on a chair
- new king is raised over the stool; carried to the king on a pillow- only he can touch it
- people could own their own stools; they absorb your essence, and are turned on their side to prevent others from sitting on it
- Descended from the sky to the conqueror king Osei Tutu
- War of the golden stool 1900

Influence; Connection to other pieces
Innovations/traditions

25,000 BCE	
15,000 BCE	
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4,000 BCE	3,000 BCE
2,500 BCE	2,000 BCE
1,500 BCE	1,000 BCE
900 BCE	800 BCE
700 BCE	600 BCE
	500 BCE
	400 BCE
	300 BCE
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0 CE	100 CE
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	1900 CE
1950 CE	2000 CE
2010 CE	

Name: Old Man's Cloth

Artist: El Anatsui

Date: 2003

Media: Aluminium and copper wire



245

Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

- Recycles found materials; resulting art lies between painting and sculpture

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
Life of the Artist; Artist Intent

- Ghana Born, Nigerian
- Bottle caps come from a distillery in Nigeria
- Artist uses tools such as chain saws and welding torches

Influence; Connection to other pieces
Innovations/traditions

25,000 BCE	
15,000 BCE	
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6,000 BCE	5,000 BCE
4,000 BCE	3,000 BCE
2,500 BCE	2,000 BCE
1,500 BCE	1,000 BCE
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1950 CE	2000 CE
	2010 CE

Name: Ikenga (Shrine Figure)

Artist: Not Known

Location: Nigeria

Culture: Igbo People

Date: 19th-20th Century

Media: wood



176

Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

- personal god of achievement and success
- masculine associations of strength and potency; tells of the owners morality, prosperity, achievements, genealogy, social rank

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience

Life of the Artist; Artist Intent

- Ikenga means "strong right arm" thus physical prowess
- honors the right hand which holds the tools or weapons, makes sacrifices, conducts rituals, and alerts to speak at public forums.
- must be blessed before use- consecrated with offerings before kinsmen
- maintained in the man's home; destroyed when the owner dies, because it could be used by someone else if it is not destroyed

Influence; Connection to other pieces

Innovations/traditions

25,000 BCE	
15,000 BCE	
	7,000 BCE
6,000 BCE	5,000 BCE
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1,500 BCE	1,000 BCE
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	1400 CE
	1500 CE
	1600 CE
	1700 CE
	1800 CE
	1900 CE
1950 CE	2000 CE
2010 CE	

Name: Reliquary Figure (byeri)

Artist: Not Known

Location: Cameroon

Culture: Fang People

Date: 19th-20th Century

Media: wood



179

Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

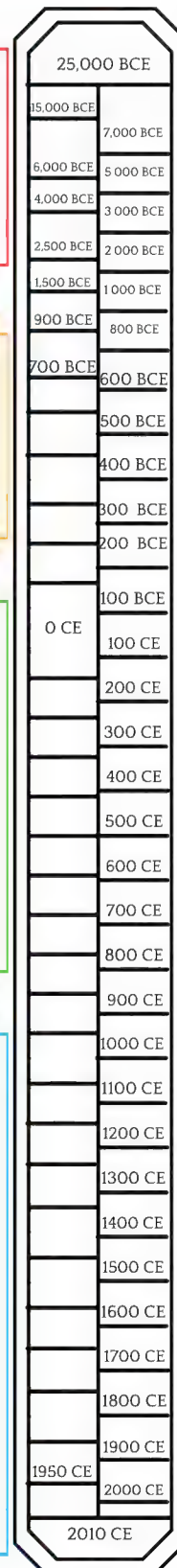
- figures placed on top of cylinder-like containers made of bark that hold skulls and other bones of important leaders
- puppets for young mens' initiation
- guards the contents against the gaze of the uninitiated

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
Life of the Artist; Artist Intent

- figures rubbed with oil for protection against insects, and to add shine
- prominent belly button/genitals emphasize life; prayerful pose emphasizes death

Influence; Connection to other pieces
Innovations/traditions



Name: Lukasa (memory Board)

Artist: Not Known

Location: Democratic Republic of the Congo

Culture: Luba People

Date: 19th-20th Century

Media: wood, beads, metal



177

Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

- Helps the reader remember key elements of a story: Court ceremonies, migration, heroes, kinship, genealogy, royal lists

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience

Life of the Artist; Artist Intent

- reader holds the lukasa in the left hand and traces it with the right
- only a few people can actually read them
- each board has a unique design
- mbudye society control the lukasa
- Have levels of meaning; the deeper you go in the mbudye society, the more you will be able to read into the lukasa

Influence; Connection to other pieces

Innovations/traditions

25,000 BCE	
15,000 BCE	
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2,500 BCE	2,000 BCE
1,500 BCE	1,000 BCE
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1950 CE	2000 CE
2010 CE	

Name: Power figure (Nkisi n'kondi)

Artist: Not Known

Location: Democratic Republic of the Congo

Culture: Kongo People

Date: 1890 CE

Media: wood and metal



172

Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

- spirits can be called upon to bless/harm; cause death and give life
- in order to prod the image to action, nails and blades are often inserted into the work or removed from it

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience

Life of the Artist; Artist Intent

- Spirits/Medicine embedded in the image

Influence; Connection to other pieces

Innovations/traditions

25,000 BCE	
15,000 BCE	
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4,000 BCE	3,000 BCE
2,500 BCE	2,000 BCE
1,500 BCE	1,000 BCE
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1950 CE	2000 CE
2010 CE	

Name: Preying Mantra

Artist: Wangechi Mutu

Date: 2006 CE

Media: Mixed media on mylar



247

Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

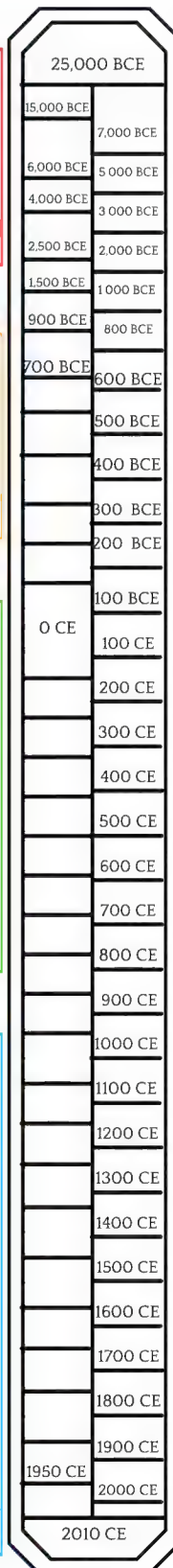
- Commentary on the female persona in art history

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
Life of the Artist; Artist Intent

Kenyan born American Artist

Influence; Connection to other pieces
Innovations/traditions



Unit 9



Oceania

Name: Nan Madol
Artist: Not Known
Location: Pohnpei, Micronesia
Culture: Saudeleur Dynasty
Date: 700– 1600 CE
Media: Basalt Boulders and Prismatic columns



213

Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

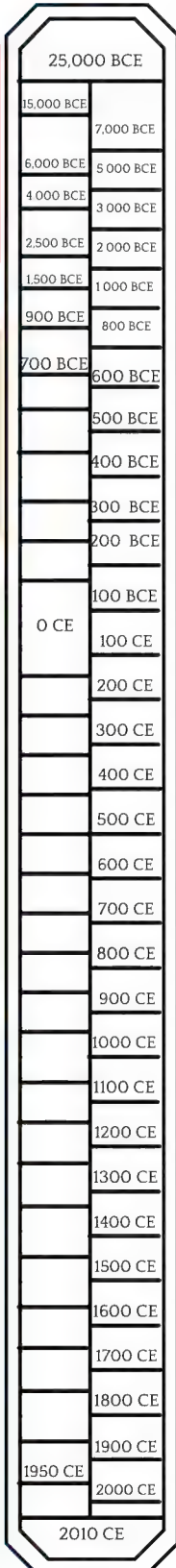
- It was an ancient city that acted as the capital of the Saudeleur Dynasty of Micronesia
- city arranged to separate the upper classes from the lower ones; the king intended for the upper classes to stay close to him so that he could keep an eye on them

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
 Life of the Artist; Artist Intent

- Built out onto the water on a lagoon; similar to Venice Italy
- sea walls act as breakwaters; 15 ft high and 35 ft thick;
- islands are arranged SW to NE to take advantage of the trade winds.

Influence; Connection to other pieces
 Innovations/traditions



Name: Moai on Platform
Artist: Not Known
Location: Easter Island
Culture: Rapa Nui
Date: 1100-1600 CE
Media: Tufa figures on Basalt



214

Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

- represents ancestors; images represent personalities deified after death?

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
 Life of the Artist; Artist Intent

- about 900 statues in all; almost all statues face inland, various sizes
-
- erected on large platforms of stone mixed with ashes from cremations; the platforms are as sacred as the statues
-

Influence; Connection to other pieces
 Innovations/traditions

25,000 BCE	
15,000 BCE	
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6,000 BCE	5,000 BCE
4,000 BCE	3,000 BCE
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	1900 CE
1950 CE	2000 CE
	2010 CE

Name: 'Ahu'ula (Feather cape)

Artist: Not Known

Location: Hawaii

Culture: Hawaiian

Date: 1700 CE

Media: Feathers and fiber



215

Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

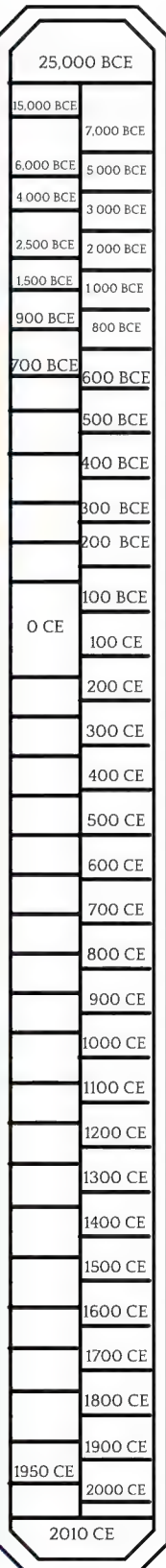
- coat made of thousands of bird feathers; worn by men
- protected the wearer from harm
- Worn during battles and ceremonies

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
Life of the Artist; Artist Intent

- made of 500,000 feathers; some birds only produced 7 usable feathers.
- cloak created by artists who chanted the wearer's ancestors to imbue their power into it

Influence; Connection to other pieces
Innovations/traditions



Name: Staff God

Artist: Not Known

Location: Raratonga, Cook Islands

Culture: Cook Islanders

Date: 1800-1900 CE

Media: wood, tapa, feather, fiber



216

Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

- Deity

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
Life of the Artist; Artist Intent

- In the contextual image, the staff gods have been thrown down in the village square in front of a European-style church; represents the fall of one faith and the adoption of another
- most staff gods were destroyed; only the top ends were retained as trophies

Influence; Connection to other pieces
Innovations/traditions

25,000 BCE	
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1950 CE	2000 CE
2010 CE	

Name: Female Diety
Artist: Not Known
Location: Nukuoro, Micronesia
Culture: Micronesian
Date: 1700-1800 CE
Media: Wood



217

Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

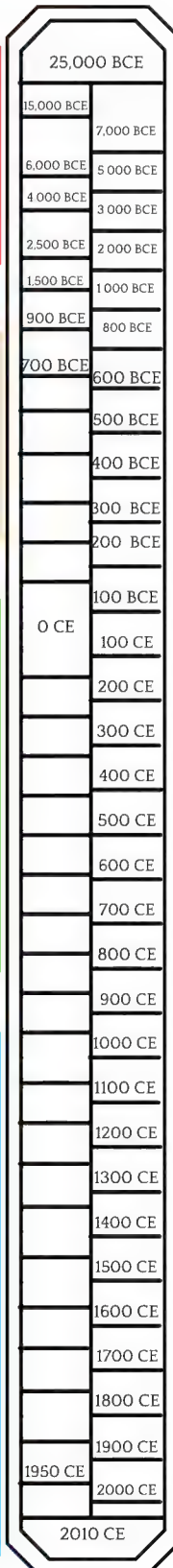
- represent individual deities
- Individual deities reside in wooden figures for ceremonies, beginning of the harvest

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
 Life of the Artist; Artist Intent

- Many kept in religious buildings belonging to the community
- sometimes dressed in clothes or decorated in flowers
- Kept in community temples
- Festivals lasted for weeks with food offerings, and performances of both male and female dances.

Influence; Connection to other pieces
 Innovations/traditions



Name: Buk

Artist: Not Known

Location: Torres Strait

Culture: Torres Strait

Date: 1850 CE

Media: turtle shell, wood, fiber, feathers



218

Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

- used with grass costumes in ceremonies about death, fertility, or male initiation

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
Life of the Artist; Artist Intent

- ceremonies involved fire, drum beats, and chanting; recreating mythical ancestral beings and their impact on these people in everyday activities
- Materials taken from several islands, speaking to trade networks

Influence; Connection to other pieces
Innovations/traditions

25,000 BCE	
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2010 CE	

Name: Hiapo (Tapa)

Artist: Not Known

Location: Niue

Culture:

Date: 1850-1900 CE

Media: Tapa, freehand painting



219

Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

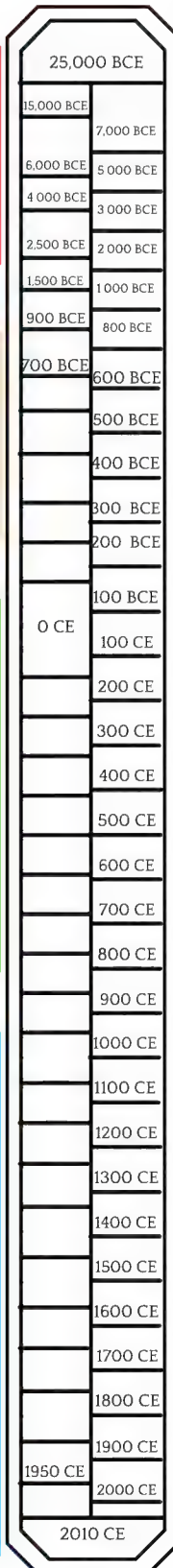
- traditionally worn as clothing before the introduction of cotton
- tapa take on special meaning; and commemorate special events, honor a chief or family, or note ancestors
-

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
Life of the Artist; Artist Intent

- Hiapo is the word used in Niue for Tapa;
- tapa is cloth made from tree bark; the pieces are beaten and pasted together

Influence; Connection to other pieces
Innovations/traditions



Name: Tamati Waka Nene

Artist: Gottfried Lindauer

Location: New Zealand

Culture: British Imperial

Date: 1890 CE

Media: Oil on Canvas



220

Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

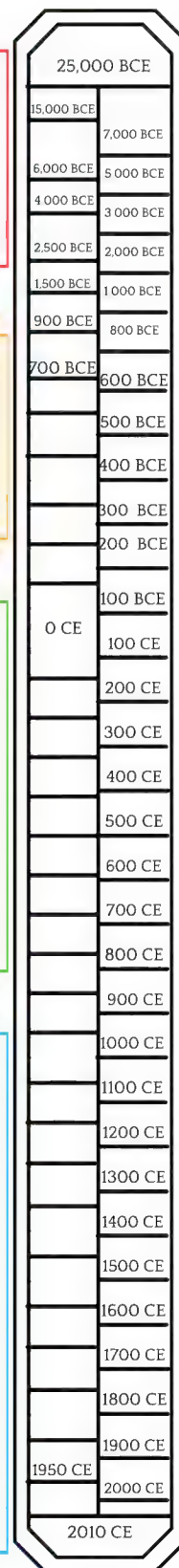
- emphasis placed on symbols of rank: ta moko, staff with eye, feathers dangling from staff

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
Life of the Artist; Artist Intent

- created by New Zealand painter, famous for painting portraits of Maori Chieftains
- painting is posthumous based on a photo
- Images of the ancestors are considered holy relics
- If Westerners commissioned a painting, they wanted the subject in traditional clothes. If Maori commissioned a painting, they wanted to be shown in western clothes.

Influence; Connection to other pieces
Innovations/traditions



Name: Navigation Chart

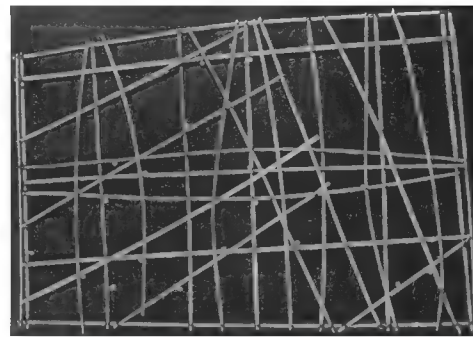
Artist: Not Known

Location: Marshall Islands, Micronesia

Culture:

Date: 1800-1900 CE

Media: Wood/fiber



221

Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

- used for culinary purposes- food storage/actual cooking
-

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
Life of the Artist; Artist Intent

- pottery widespread in the Lapita culture
- seafaring culture
- organized into a series of villages, each ruled by a chief who wielded both political and spiritual power- could connect with the ancestors.
- pieces found in New Caledonia

Influence; Connection to other pieces
Innovations/traditions

25,000 BCE	
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2010 CE	

Name: Malagan display and Mask

Artist: Not Known

Location: Papua New Guinea

Culture: Melanesian

Date: 1900 CE

Media: Wood, pigment, fiber, shell



Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

- erect structures suited to the purpose; after the ceremony the structures are destroyed or are left to decay
- masks indicate the relationship of a particular deceased person to a clan and living members of the family
- large hair comb reflects a hairstyle of the time; mask though are only a soul portrait, not a physical portrait

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
Life of the Artist; Artist Intent

- Malagan ceremonies send the souls of the dead on their way to the afterlife
- sometimes ceremonies begin months after death and can last for an extended period of time
- ceremonies free the living from the obligations of serving the dead

Influence; Connection to other pieces
Innovations/traditions

25,000 BCE	
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1950 CE	2000 CE
	2010 CE

Name: Presentation of Fijian mats and tapa cloth to Queen Elizabeth II

Artist: Not Known

Location: Fiji, Polynesia

Culture:

Date: 1953 CE

Media: multimedia performance,
Photo documentation



223

Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value,
Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

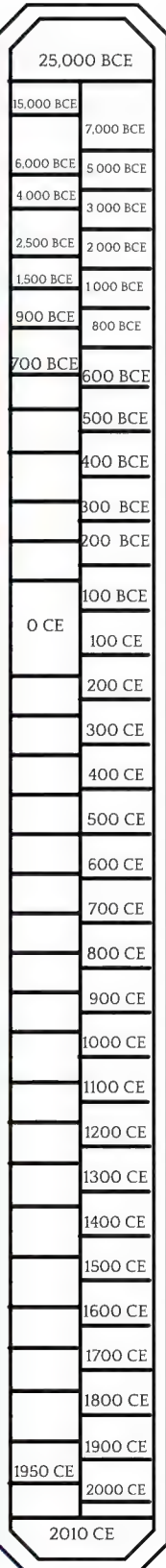
- Display of honor to the visiting monarch

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
Life of the Artist; Artist Intent

- Enormous tapa cloth
- made for the visit of Queen Elizabeth II in 1953 to Fiji on the occasion of her coronation as Queen of England.

Influence; Connection to other pieces
Innovations/traditions



Name: Pisupo Lua Afe (Corned Beef 2000)

Artist: Michel Tuffery

Date: 1994

Media: Mixed Media



237

Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

- Discusses recycling;
- Discusses the effect of Western culture on Oceanic societies

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience

Life of the Artist; Artist Intent

- New Zealander of Samoan, Cook Islands, and Tahitian descent
- Corned beef a favorite food in Polynesia- exported from New Zealand; major contributor to obesity
- Introduction canned meats caused a fall in traditional culture skills of fishing, cooking, and, agriculture

Influence; Connection to other pieces

Innovations/traditions

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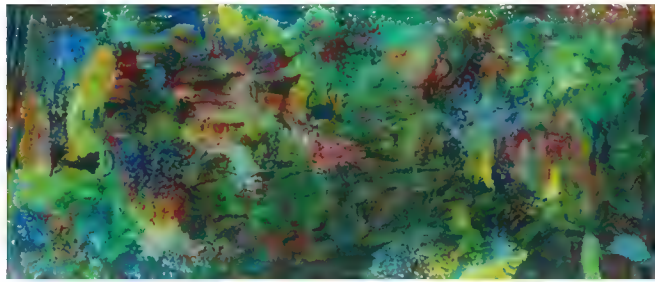
Name: Earth's Creation

Artist: Emily Kame

Ngwarreye

Date: 1994

Media: Synthetic polymer
paint on Canvas



234

Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value,
Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

- landscape

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
Life of the Artist; Artist Intent

- Australian Aboriginal artist, who only started painting at the age of 80
- Extremely prolific; produced over 3000 in her 8 year career

In 2007, Earth's Creation became the first work by a female Australian artist and the first Aboriginal artwork to break the million-dollar mark at auction.

Influence; Connection to other pieces
Innovations/traditions

25,000 BCE	
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2010 CE	

Unit 10



**Global
Contemporary**

Name: The Gates

Artist: Christo and Jean-Claude

Location: New York City

Date: 1979-2005

Media: Mixed Media Installation



224

Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

- Temporary exhibit, left up for 16 days
- Make the viewers think about paths traveled, gates crossed, beginnings and endings

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
Life of the Artist; Artist Intent

- Christo is Bulgarian born; Jean-Claude is french, born in Morocco
- After the exhibit, the materials were recycled
- Jean Claude passed away 18 November 2009
-

Influence; Connection to other pieces
Innovations/traditions

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1950 CE	2000 CE
	2010 CE

Name: Vietnam Veterans Memorial

Artist: Maya Lin

Location: Washington DC

Date: 1982

Media: Granite



225

Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

- Memorial to the dead soldiers of the Vietnam war

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
Life of the Artist; Artist Intent

- Ohio Artist; Asian American
- One arm points to the Lincoln Memorial, one to the Washington Monument
- Controversial until people saw it in place

Influence; Connection to other pieces
Innovations/traditions

25,000 BCE	
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1950 CE	2000 CE
	2010 CE

Name: Guggenheim Museum

Artist: Frank Gehry

Location: Bilbao, Spain

Date: 1997

Media: Titanium, glass, and limestone



240

Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

- Museum
- Revitalized the port area of Bilbao; the Bilbao effect refers to the impact that a museum can have on a local economy

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
Life of the Artist; Artist Intent

- Gehry- Canadian-American architect based in LA
- Curving forms designed by a computer program called Catia
- Called Deconstructionist architecture- architecture that seeks to create a seemingly unstable environment with unusual spatial arrangements

Influence; Connection to other pieces
Innovations/traditions

25,000 BCE	
15,000 BCE	
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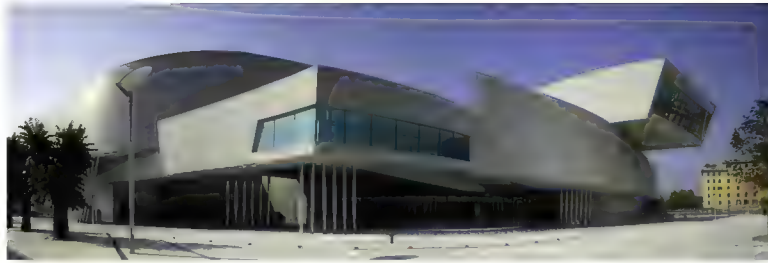
Name: MAXXI national Museum of XXI Century Art

Artist: Zaha Hadid

Location: Rome Italy

Date: 2009

Media: Glass, Steel,
Concrete



249

Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value,
Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

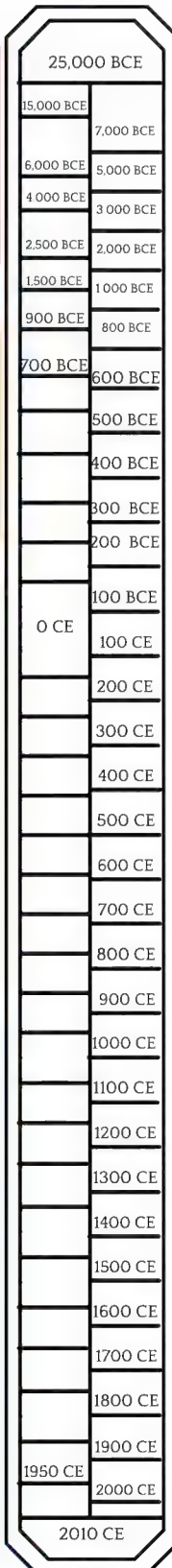
- 2 museums- MAXXI Art and MAXXI Architecture- a library, auditorium, and cafeteria

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
Life of the Artist; Artist Intent

- Iraqi-born; British architect,
- passed away 31 March 2016

Influence; Connection to other pieces
Innovations/traditions



Name: Lying with the Wolf

Artist: Kiki Smith

Date: 2001 CE

Media: Ink and Pencil on paper



242

Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

Declaration of female strength

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
Life of the Artist; Artist Intent

- German born- American Artist
- The theme of her work is the human body
- Red Riding Hood imagery as well as Sainte Geneviève, the Patron Saint of Paris. Geneviève is herself often associated with Saint Francis of Assisi because of her close relationships with animals and her ability, in particular, to domesticate wolves.

Influence; Connection to other pieces
Innovations/traditions

25,000 BCE	
15,000 BCE	
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1950 CE	2000 CE
	2010 CE

Name: Horn Players

Artist: Jean-Michel Basquiat

Date: 1983

Media: Acrylic and oil on canvas



226

Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

- Tribute to musicians

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
Life of the Artist; Artist Intent

- Artist born in Brooklyn Of Puerto Rican and Haitian parents; died in 1988 at the age of 27- heroin overdose
- Appropriated images from art history and medical texts

Influence; Connection to other pieces
Innovations/traditions

25,000 BCE	
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	2010 CE

Name: Pink Panther

Artist: Jeff Koons

Date: 1988

Media: Glazed Porcelain



230

Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

- Commentary on celebrity, sexuality, commercialism, stereotypes, pop culture, kitsch
- Creates a permanent reality out of something that is ephemeral and never meant to be exhibited

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
Life of the Artist; Artist Intent

- PA born artist, working in NYC

Influence; Connection to other pieces
Innovations/traditions

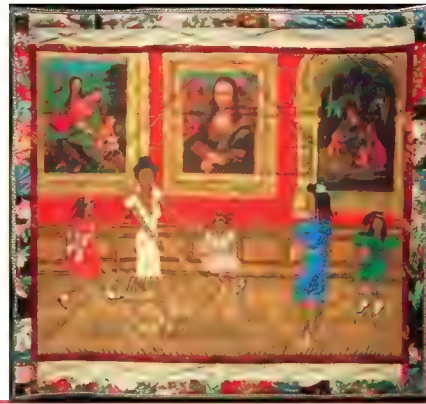
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Name: Dancing at the Louvre

Artist: Faith Ringgold

Date: 1991

Media: acrylic on canvas, tie dyed, pieced fabric border



232

Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

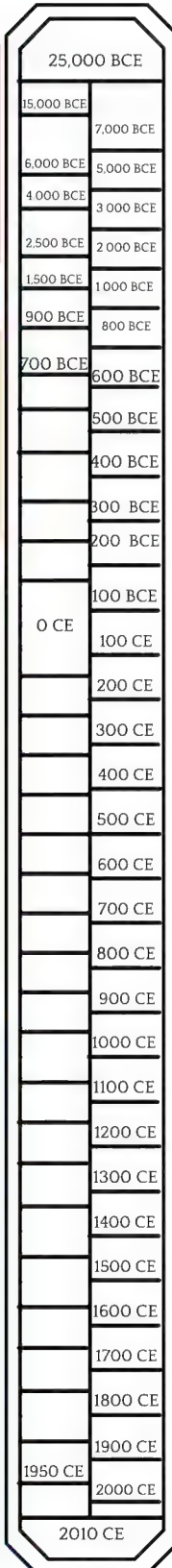
- Wall hanging- fine art; not meant for beds; elevates craft to the level of high art

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
Life of the Artist; Artist Intent

- NYC born, African American
- Uses the American slave quilt to create her works; quilts meant to be functional and beautiful- applied art
- Quilting is traditionally a female art

Influence; Connection to other pieces
Innovations/traditions



Name: Androgyn III

Artist: Magdalena Abakanowicz

Date: 1985

Media: Burlap, resin, wood, nails, string



228

Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

- Expression of war and suffering; the pain of humanity and the dehumanization in the 20th century

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
Life of the Artist; Artist Intent

- Polish artist
- Since 1974, she has made figures often without heads or arms in large groups or singly

Influence; Connection to other pieces
Innovations/traditions

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Name: Untitled (#228)

Artist: Cindy Sherman

Date: 1990

Media: Photograph



231

Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

- Comments on gender, identity, society, and class distinction
- This particular series sheds contemporary light on the great masters

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
Life of the Artist; Artist Intent

- NJ born artist; she is the photographer, subject, hairdresser, and makeup artist in each work
- Uses the old masters as a starting point, but it is not derivative

Influence; Connection to other pieces
Innovations/traditions

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Name: Rebellious Silence

Artist: Shirin Neshat

Date: 1994

Media: ink on Photograph



235

Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

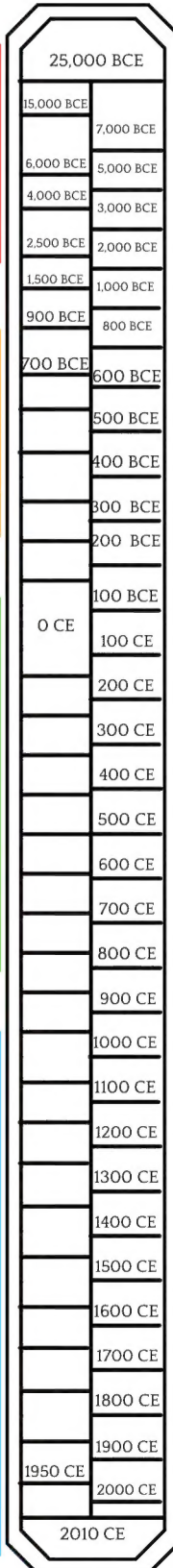
- Plays with perceptions of gender roles, and women's rights, Islam, and terrorism

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
Life of the Artist; Artist Intent

- Iranian born, raised in the US
- Chador: a type of outer garment, like a cloak, that allows only the face and hands of Iranian women to be seen
- Chador keeps the woman's body from being seen as an object of desire

Influence; Connection to other pieces
Innovations/traditions



Name: The Crossing
Artist: Bill Viola
Date: 1996
Media: Video/sound Installation



239

Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

- Interested in sense perceptions
- Implied cycles of purification and destruction
-

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
Life of the Artist; Artist Intent

- Born in Queens, NYC; promoted video as an art form
- Evokes eastern/western spiritual traditions

Influence; Connection to other pieces
Innovations/traditions

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Name: En la Barberia no se Lloro
(No Crying Allowed in the Barbershop)
Artist: Pepon Osorio
Date: 1994
Media: Installation



236

Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

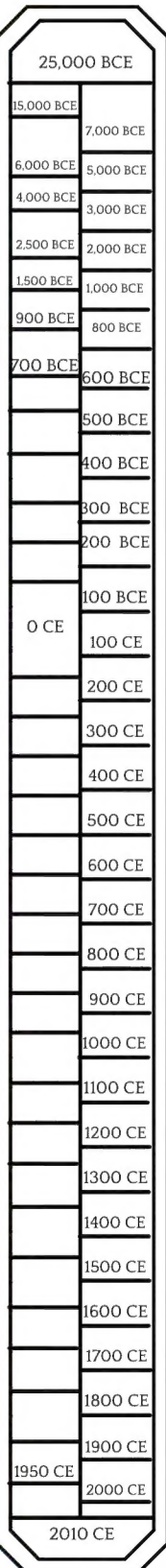
- Challenges the viewer to question issues of identity, masculinity, culture, and attitudes

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
Life of the Artist; Artist Intent

- Puerto Rican born, NYC based

Influence; Connection to other pieces
Innovations/traditions



Name: Darkytown Rebellion

Artist: Kara Walker

Date: 2001

Media: Installation



243

Form: Visual Analysis. How was the Work Designed?

(Line, Shape, Color, Texture, Value, Balance, Illusion of depth, etc.)

Function: What was it made for? Why was it made? Who is the patron?

- Exploration of African Americans in antebellum South:
- viewers interact with the work, walking around it, engaging in the elements of it; we are part of the history of the piece
-

Content: What is the work about? (Subject, style, iconography, symbolism)

Context: Time/Place/Site/Audience
Life of the Artist; Artist Intent

California born, NYC based,
African American Artist

Influence; Connection to other pieces
Innovations/traditions

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